

filmindia

NOVEMBER 1954

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OM PARKASH • JAYANT
PEACE KANWAL

Music
GHULAM MOHAMMAD

Directed by
S. K. OJHA

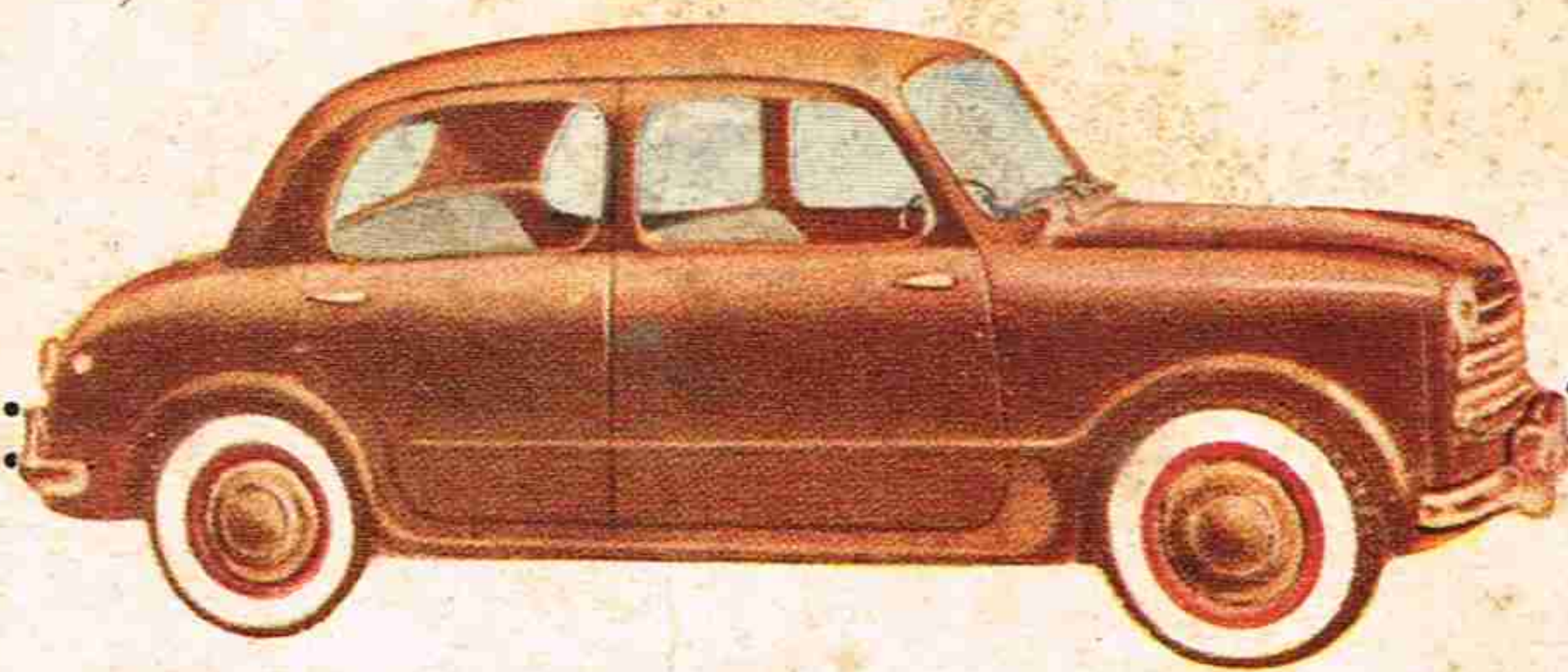
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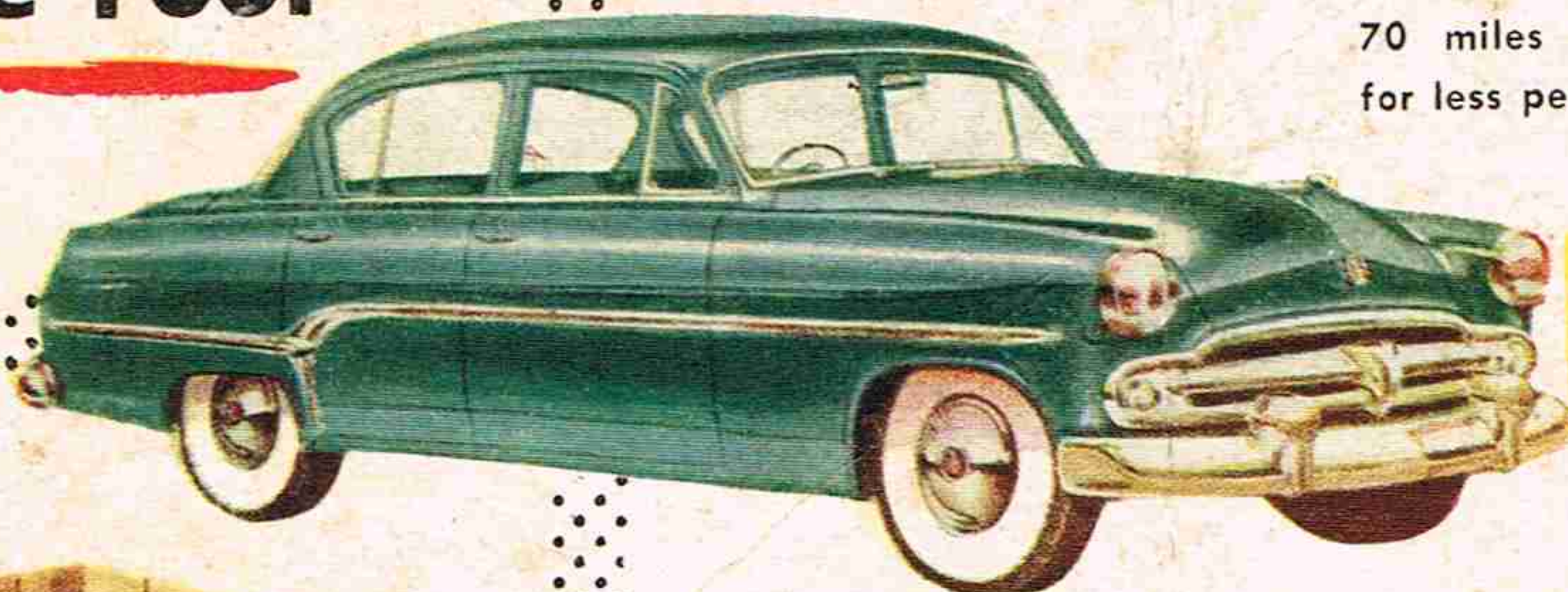
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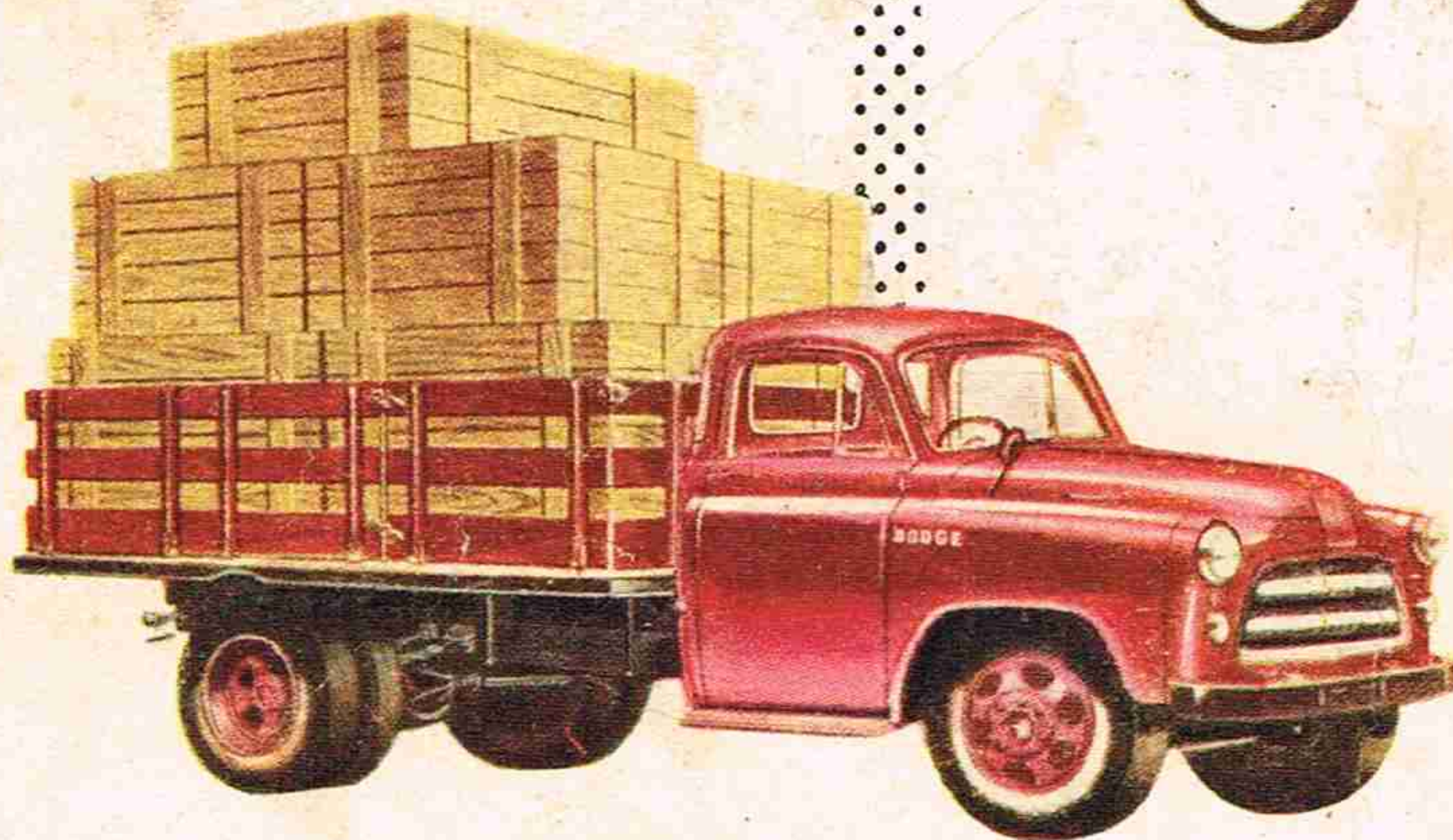
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They are once again at their old game of harnessing

filmindia

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NOVEMBER 1954

No. 11

the film for dirty political work. Way back in 1938 we were the first ones to protest against that filthy anti-Indian picture, "The Drum" produced by Sir Alexander Korda, the Hungarian Jew who godfathered the British film industry. We got "The Drum" banned in India, though it carried the shame of our people to other countries. Then in 1939 came "Gunga Din", produced by R.K.O. Radio Pictures of Hollywood. We got this picture also banned in India and many more anti-Indian pictures like, "Wee Willie Winkie", "Lives of a Bengal Lancer", "The Charge of the Light Brigade", "Clive of India", "Kid Millions", "Tiger of Eschnapur" etc. But all these pictures carried our shame to other countries. And that was exactly what those behind these pictures wanted—to disgrace us in the eyes of others and to prove to the world that without our erstwhile British rulers, Indians would have been a savage and primitive people without any culture, education or civilization.

All these pictures were produced to bolster up British imperialism in the colonies. The new game is different, though the method is old. Now Hollywood producers want to bolster up their diabolical democracy which has become a major headache of the world today. Hollywood producers want to help the aggressive politicians of Washington to spread the American brand of colonialism in other countries by harnessing the medium of the films to abuse and ridicule those, who, due to national considerations and conscientious objections, wish to keep themselves out of the dirty cold war between the two power-crazy blocs in which the world is divided today.

Metro-Goldwyn-Mayer, the Jewish producers of Hollywood, who own two cinemas in India, in Bombay and Calcutta, and show over 50 MGM pictures every year in India and take lakhs and lakhs of rupees out of our country every month without any let or hindrance from us, have now undertaken to produce a film based on the book, "Bhowani Junction", written by John Masters, an Anglo-Indian emigrant, and published by Michael Joseph of London.

The book is a best-seller in England and America because it is anti-Indian, anti-Congress, anti-Communist and describes Mahatma Gandhi, the father of our nation, as "that sanctimonious little bastard Gandhi". The white-skinned neo-imperialists of America could not have got a better book which contains the various ingredients of political propaganda material they need, all together in a single book. So, contrary to their usual

practice of taking up a book for filming only after a book has been in circulation for a couple of years and sold over two million copies, M.G.M. rushed to take up "Bhowani Junction" for production within a month of its first publication in May 1954. This unholy hurry reveals a double purpose. The book will make a popular picture and a popular picture will make the book more popular. Thus both—those who read the book or see only the motion picture—will be fully influenced by the dirty political propaganda which the book and the picture carry. It is thus a double-edged strategy.

Now let us reproduce some of the objectionable passages from this dirty book:

"We Anglo-Indians didn't want to sink to the level of the Indians and the Indians hated us for being superior to them." (Page 12)

"Hut jav, you black bastards". (addressed to Indians) (Page 17)

"I bet you it was a sabotage, (about a train derailment) and I bet you the bloody Congress did it." (Page 18)

"How can they (the British) leave, with bloody Mohammedans and the bloody Hindus cutting each other's bloody throats every day?" (Page 25)

"A District Traffic Superintendent is not important as far as government goes, and the Collector of Bhowani is, even if he is as black as your boot." (Page 29)

"The point is that in 1942 that sanctimonious little bastard Gandhi had decided he'd rather have the Japs than the British. Rather, he said that if the Indians all sat down and were non-violent the British would go away. The Japs might come, he said, but they would only raise their hats, say, "So sorry", and go away again. What Gandhi's non-violence turned out to mean was derailing trains all over the country, and pouring petrol over village policemen and setting them on fire, and dragging people out of trains to beat them to death." (Page 30)

When some Congressmen do satyagraha before a train by lying across the rails, Colonel Savage, the British army commander, gives his Gurkha soldiers several tumblers of water to drink and tells the Congress leader Surabhai, "You are about to be used as a urinal by Rifleman Tilokbir Ale. He is hard pressed. He is a Hindu of a sort, but his caste is medium low. You have

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Short stories on Indian life up to 3000 words are also invited. All material should be neatly typed and double-spaced on one side of the paper. Return postage should be enclosed.

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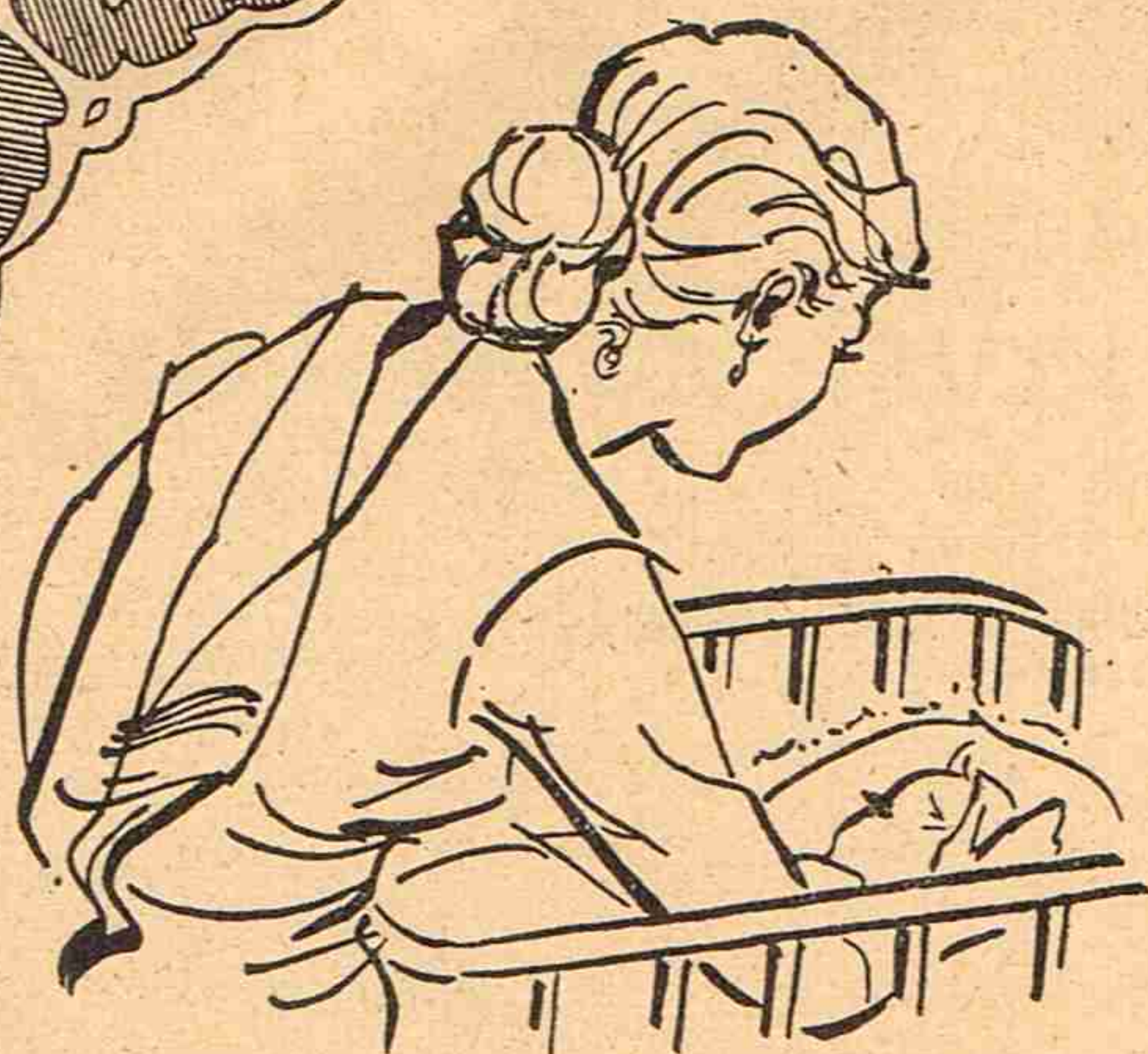
While President Dr. Rajendra Prasad goes every year on 2nd October to Rajghat to pay homage to Gandhiji, the father of our nation, in his kingdom is sold in thousands a book called "Bhowani Junction", in which Gandhiji is described as "a sanctimonious little bastard". Can our beloved President at least explain this miracle of inconsistency?

five seconds to get up." (Page 105) After that Colonel Savage gives the order to his Gurkhas to urinate over the Congress satyagrahis lying on the rails. And as they do so, the Congress volunteers, with urine staining their clothes and dripping from their faces, scramble up and start shouting and running.

The dirty insinuation of this filthy situation in the book is that Congressmen who were prepared to face British bullets to achieve freedom for their country could not face the urine of their fellow countrymen because it was the urine of a lower caste people. Thus the notorious caste-system propaganda angle with which the West ridicules us so often is brought down to the urine level of filthiness. This will certainly provide some hilarious fun to foreign audiences and make them laugh against stupid and prejudice-ridden Indians. (Page 105)

An Indian character is made to say, "Don't think all will be well when the British go. It won't. I'll show you things, tell you things I have seen, that prove you can't trust any of them—Gandhi, Jinnah, Nehru, Patel, Rajagopalachari—none of them." (Page 194)

The same character says, "The Mahatma! He is a tool of the millowners, a cunning, ambitious little lawyer. He is going to sell the country to the millowners when the British go—if they go—and then you had bet-



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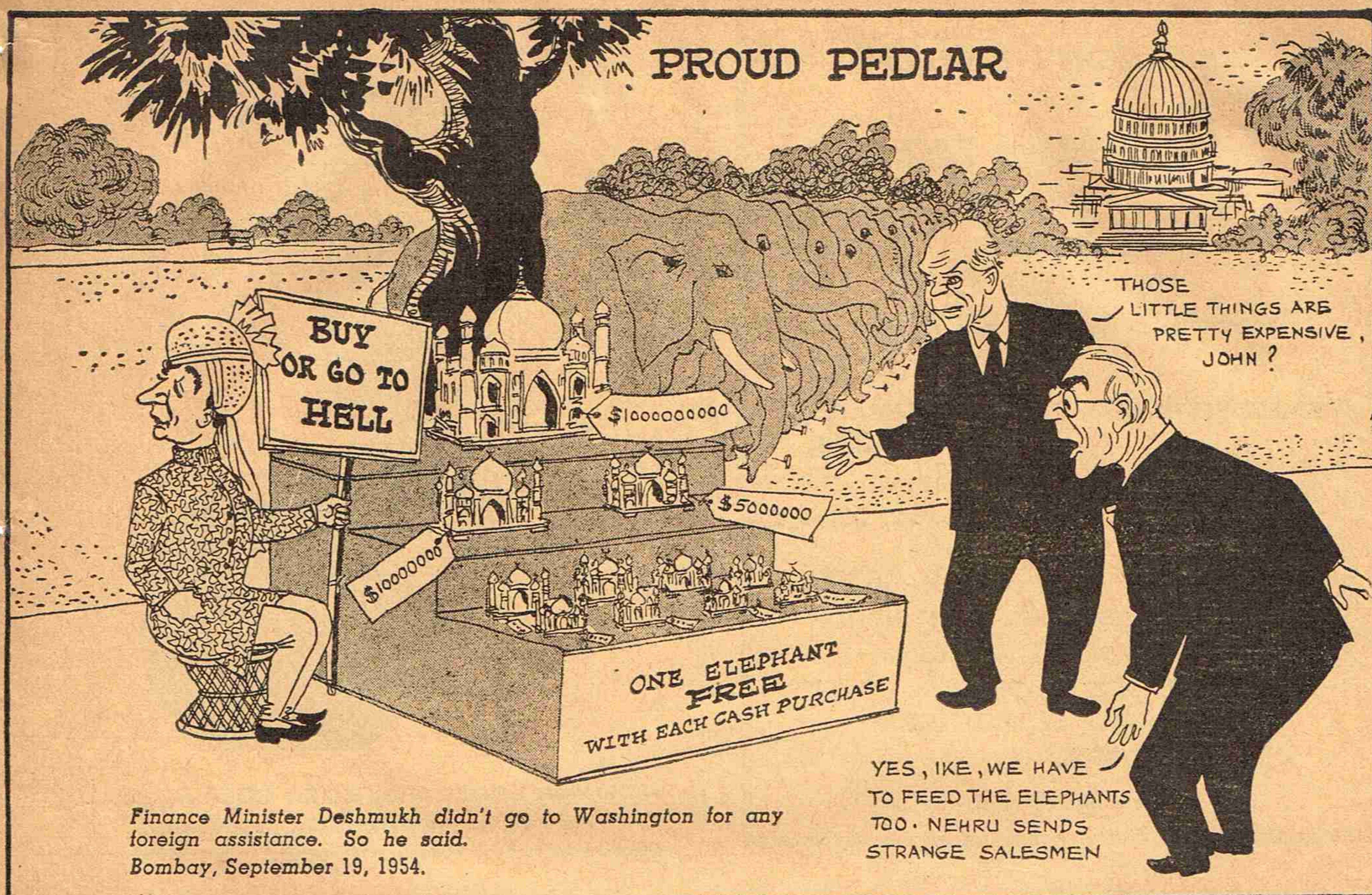
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ter look out for real trouble. The people must rise then and blood must flow in rivers." (Page 196)

"The Moslems had risen and raped and murdered a little Hindu girl who had innocently thrown a cowpat at the mullah." (Page 203) Again on the same page a Hindu character is made to say, "I don't know why we tolerate those Moslems. They are few, they live here on our sufferance, and now look what they have done. I hear they fell on a procession of our Hindus the other day and slaughtered twenty. And then the Gurkhas came and killed twenty of them in revenge. Because the Gurkhas are Hindus." (Page 203)

Painting the plight and character of Indian Princes, Colonel Savage tells a prince, "You won't be for long. I hear that Congress proposes to nationalize the princes. They are going to use you as travel agents in America, selling passages to India. Gandhi told me, last time I met him, that your post was going to be in Squendunk, Pa. —or is it La?" (Page 333)

Then the Prince is made to say, "I want to be out of here before Nehru sends a pair of earnest Calcutta B.A.'s to tell me that I'm oppressing my people." (Page 335)

Govindswami, the dark-skinned Indian Collector, is made to pay a compliment to the white-skinned Colonel Savage as follows: "It is such men as you who help me to forget my unfortunate pigmentation." (Page 340)

We have quoted only a few important passages from this malicious and mischievous book which abounds in filthy anti-Indian sentiment. The extracts quoted

above give us a pretty picture of the political purpose of the book.

It seeks to show that Anglo-Indians are racially superior to Indians. It labours to prove that without the British the Hindus and the Muslims would kill each other. It shows Muslims as a lusty race of brutes who rape young Hindu women at the least provocation and then proceed to kill the Hindus. It wants to say that the Hindus merely tolerate the Muslims and desire that Gurkha soldiers should be employed to kill all the Muslims. It also seeks to prove that Congressmen derailed trains, burnt village policemen and indulged in arson and other acts of violence contrary to their creed of non-violence—and all this at the instigation of Gandhi. It seeks to exploit the popular myth of the Indian caste-system as understood by foreigners by emphasizing the urine incident in which soldiers of a lower community urinate over people of a higher community. It labours to prove that the Congressmen were hand in glove with the Communists in committing acts of violence on person and property. It portrays our princes as a community of helpless traitors too willing to escape from the country. It also emphasizes the shame which Indians themselves are supposed to feel at being dark-skinned.

And finally it describes Gandhiji, the father of our nation as "that sanctimonious little bastard" and in doing so forever insults a nation of 367 million people.

Could a book, or a film based on it, be more anti-Indian?

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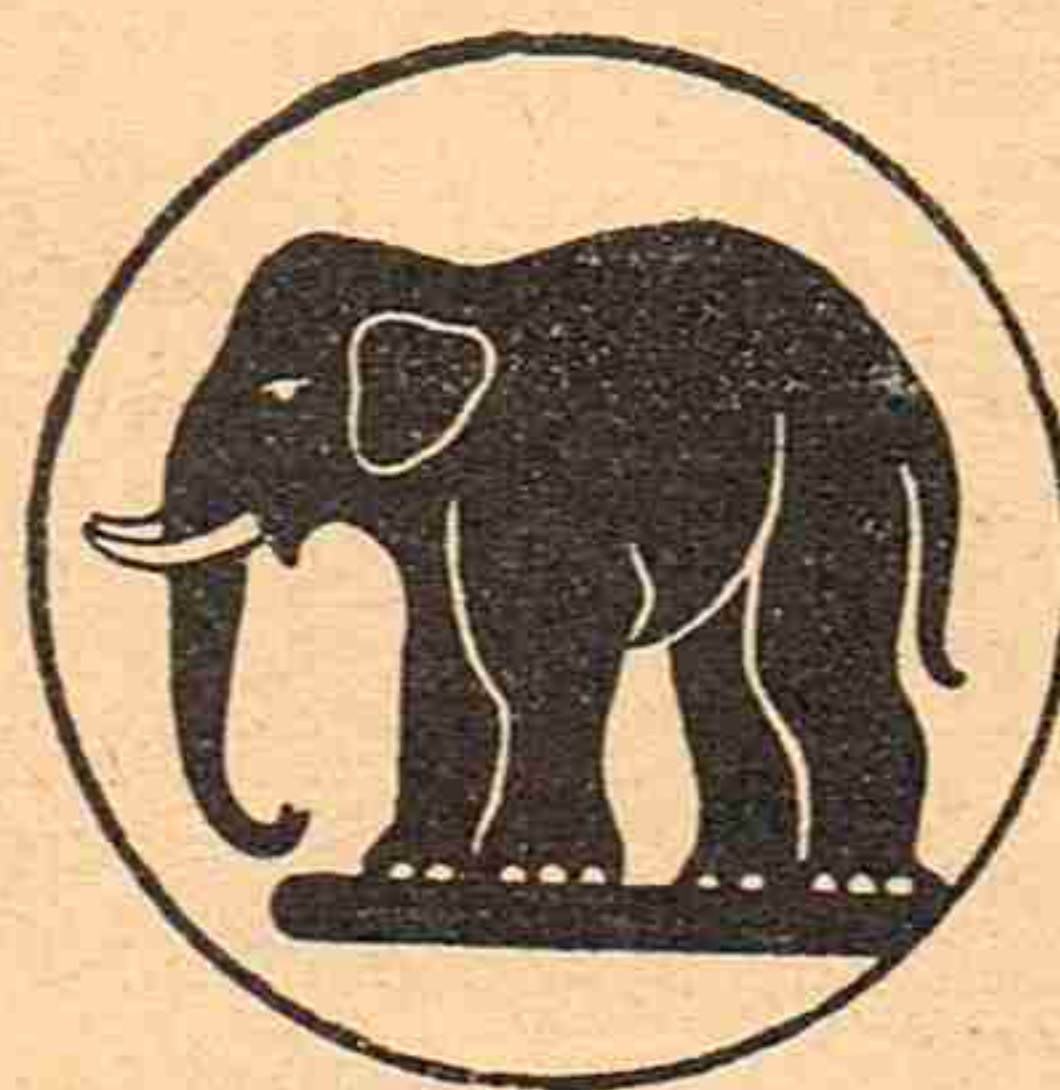
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the-wisp of power and arrogance, to adapt this mischievous and malicious book written by an ungrateful son of the soil and make a film on it to show to the world what Indians are and have been and how they deserve to be treated by the white-skinned people. And it suits a Jewish film producer even more to make some easy profits by exploiting the political situation and by abusing a helpless, peace-loving people through the popular and effective medium of a film.

For this dastardly deed the M.G.M. people have already arrived in Bombay. To make the picture a popular hit they have cast two popular stars, Ava Gardner and Stewart Granger, in the most important roles of the story and entrusted the direction of the picture to George Cukor, a successful director of renown. For the rest of the dirty work, they are engaging Indian artistes so that the colour of the Indian skin, their clumsiness in urinating, their odd mannerisms and their uncivilized behaviour may be portrayed and emphasized correctly. And M.G.M.'s Casting Director Mel Ballarino has been interviewing at the Harbour Bar in Bombay several Indian artistes like Dilip Kumar, David, K. N. Singh, P. Jairaj, Vijaykumar, Shammi Kapoor, Premnath and many other known and unknown artistes to play the different Indian roles in the story.

So far all these artistes, charmed by the prospects of a free trip to Hollywood and the opportunity of working in a Technicolor picture with Ava Gardner—be it even as her chaprasi—are actually falling over one another in their anxiety to secure a role. They seem to be too thrilled to remember the basic theme of the book epitomized in that single line: "that sanctimonious little

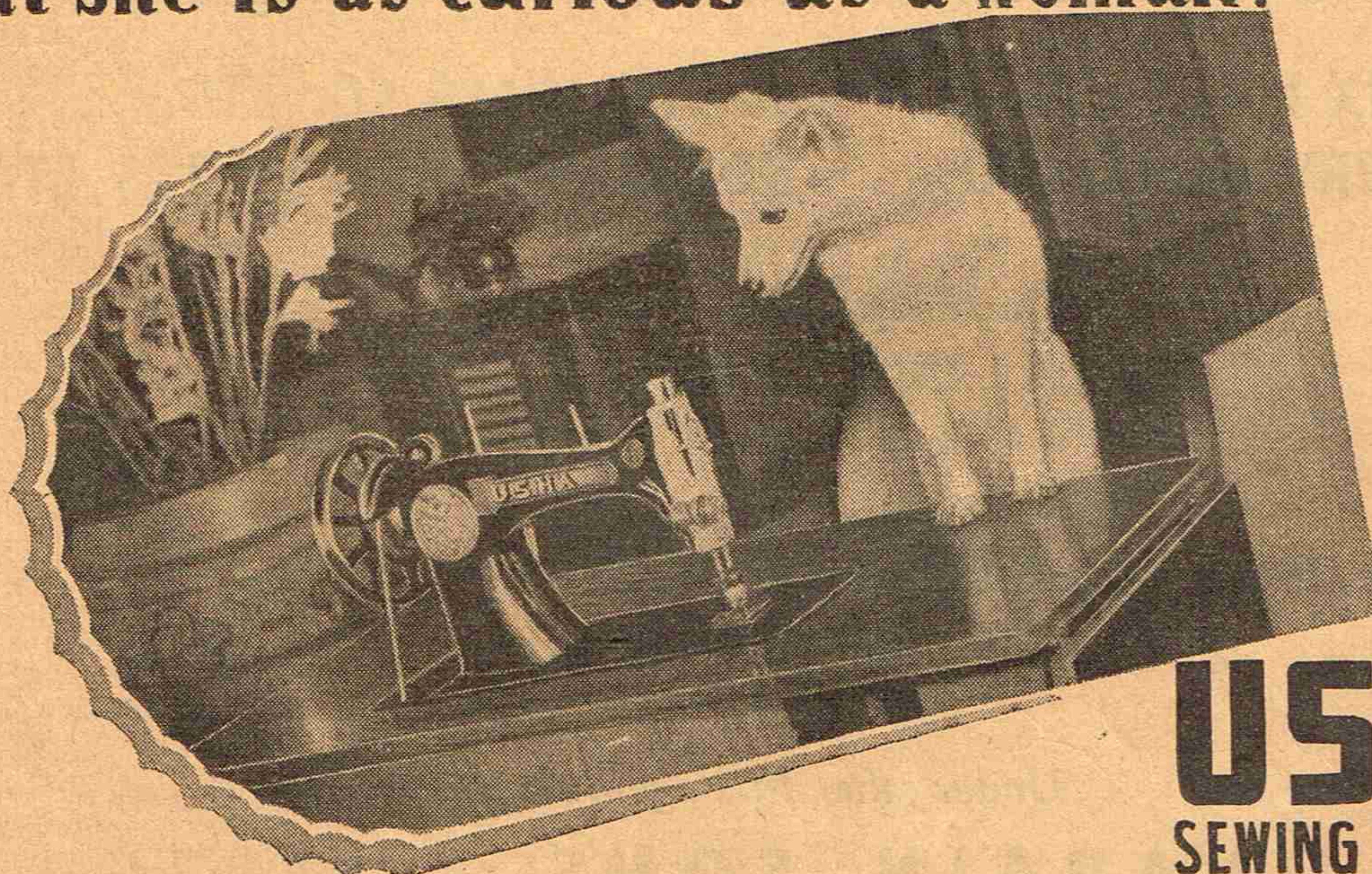
bastard Gandhi". We can only say that those Indians who ultimately co-operate with M.G.M. in making this shameful picture will richly deserve the abuse that is showered on Gandhiji, the saintly father of our nation.

But the arrogance of these American producers doesn't end with the selection of Indian artistes to play the dirty roles. Using advertisements as a lever they have already unleashed a press propaganda against those who have already raised their voice in protest and George Cukor, the director of the picture, justified the filth in the story by saying at a press conference, "While the script will follow the original as closely as possible we shall certainly use our good taste and discretion so as not to hurt any feelings. But we cannot go to the other extreme. If we were to make the Indians out to be all nobility and righteousness even the Indians themselves would be disgusted."

Here is an American who thinks that a people would feel disgusted with themselves if they are shown as noble and righteous. And he says the shooting script will follow the original book closely—the book from which we have already given a few quotations above. And he promises to use the usual American good taste and discretion with which we have been given so many lusty, sex-ridden and violent crime thrillers from month to month. George Cukor is at least an honest man. He doesn't make a secret of his intentions and assignment. What we feel is that the press in our country has neither character nor self-respect left to protest against such damnable motives.

We shall give only two instances of how our press

"Iris" Is a Lady— But she is as curious as a woman!



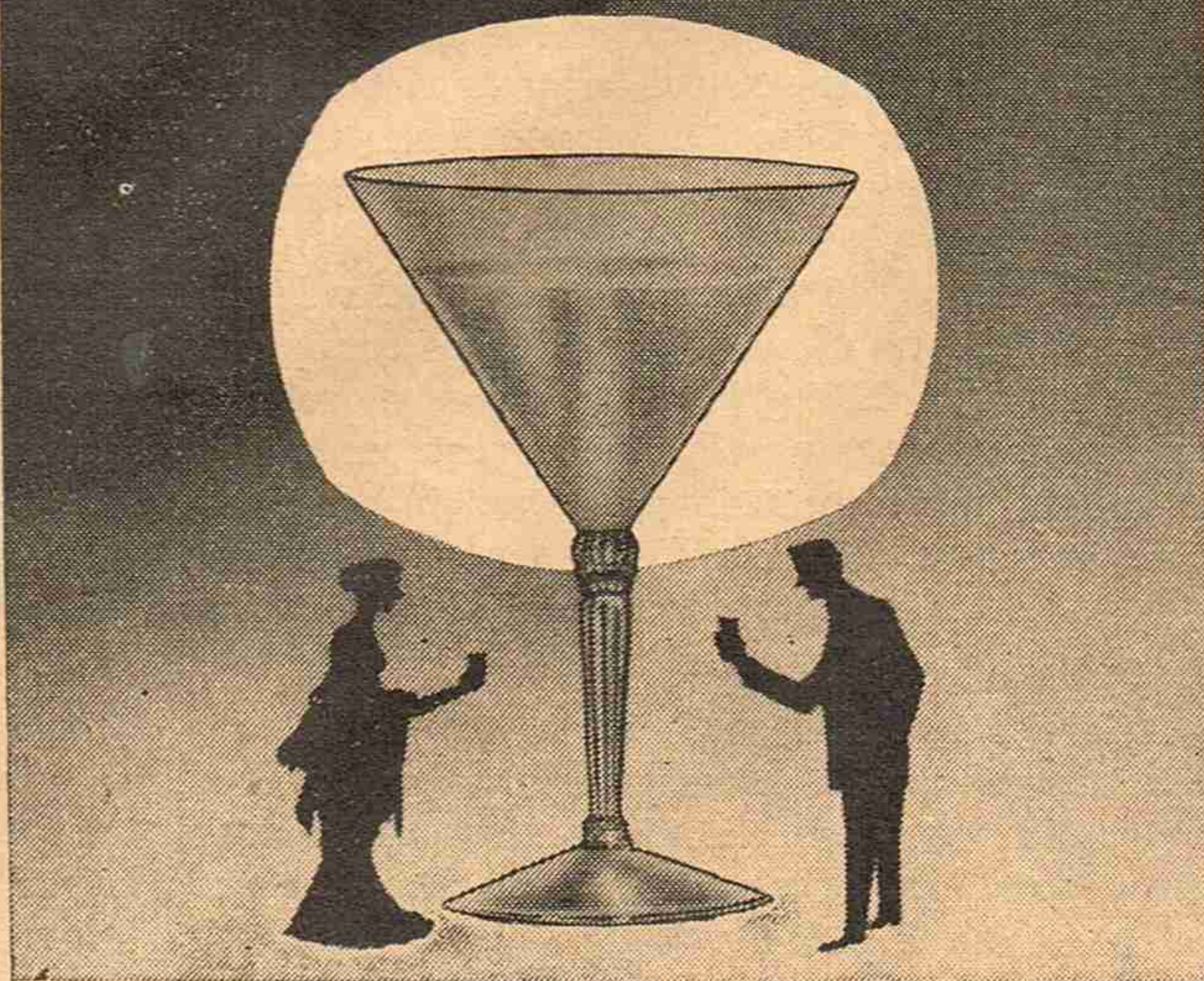
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reviews books. On "Bhowani Junction", the "Bharat Jyoti" of Bombay in its issue of 19th September 1954 gives a three column review which ends with, "'Bhowani Junction' is a novel which does justice to India and that cannot be said of most other books of its kind". The review is signed by some "T. M. P. N.", evidently a South Indian, but the man failed to notice the passages quoted by us. Even the words, "that sanctimonious little bastard Gandhi", did not hit him. But then the Americans were in Bombay already.

C. R. Mandy, the editor of the Illustrated Weekly of India, an Irishman by race, has also reviewed the book on July 4, 1954. He thinks the book to be most brilliant and calls it gripping from the opening sentence to the climax. He also misses the sentence "that sanctimonious little bastard Gandhi", an abuse that would hurt the Indians for whom he was reviewing the book. But then Irishmen probably describe their saints and patriots in John Masters' language and Mandy didn't think anything wrong in Gandhiji being described in such filthy words.

Another favourite argument which George Cukor took great pains to explain to the journalists at the press conference was that Gandhi's description was given by Patrick Taylor, a stupid and selfish character in the story, and not by the author. It is high time George realized that fiction is not a biography of an author and that in fiction several characters are used to speak the thoughts and observations of the author. If the author considers Gandhiji as a sanctimonious little bastard, he makes a character say so. If he thinks him to be a patriot and saint, he also makes a character say so. In fiction he cannot say it himself. And whoever may say such a thing its effect is the same on the reader. Abuse has to be judged by its effect on the reader.

Asked whether the Government of India would refuse permission to make the film in India, George Cukor said, "There is no question of being refused permission. (He is pretty sure) But we will need a great deal of co-operation and facilities from your Government and we hope we shall be able to get both in the measure that is necessary. After all, asking for whole railroads can be a terrible nuisance."

And if the Government of India refuses facilities, George is always prepared to go back to Hollywood and make it with phoney sets because the picture has to be made under Washington's orders. M. G. M. has to show India and Indians as the American politicians want them to be seen by the world. Politics is the main theme of this project and even if the Government of India ultimately bans the picture in India, its foreign version, which is bound to follow the original book closely—as George Cukor himself says—will do the dirty work of showing Indians as savages pretty effectively.

That is the game for which these Americans are in India at present and Stanley Goldsmith, the Production Manager of M.G.M., has been running up and down between Bombay and Delhi meeting ministers to get our railways and Gurkha soldiers as an authentic frame for our national portrait of shame.

We don't expect our pigeon-chested, peace-cooing Government to do anything drastic about this disgusting and damnable project. An eagle's heart cannot live in a pigeon's chest. We won't even be surprised if the

Government is persuaded to provide all the facilities for this production seeing the corruption that is prevalent in our present administrative set-up. We have many who will sell their honour and patriotism for money.

We don't expect the prostrate mass of non-violent Hindus to protest against this outrage on our father of the nation and on our national character as a free people of a free nation. We don't expect even their traditional religiosity to be roused even though the story contains abuse, murder, several illicit sex-acts in trains, near rivers and in military quarters and because of all these becomes a subject of low moral tone.

But we appeal to the 40 million Muslims in our country to protest strongly, of course in a non-violent and peaceful manner, and not allow Gandhiji to be called a bastard in his own country. If they do this they will only be remembering with gratitude the man who became a martyr so that 40 million Muslims may live and enjoy the secular sunshine of this great land.

And while our Government proudly presents D. G. Tendulkar's "Mahatma" in eight volumes to the heads of other nations, it allows "Bhowani Junction" to be sold and circulated in India with Gandhiji described as "that sanctimonious little bastard". Can inconsistency go any further? Someone will have to answer this question if 40 million Muslims ask it with their virile throats. This is a supreme opportunity for our Muslims to express their faith in our secularity, their patriotism for our country and their devotion for the father of our nation who died for them.

"Girnar", Bombay,
5-10-1954.

Baburao Patel.

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NEW GOVERNMENT MOURNERS

Speaking to a large crowd of gay Punjabis at Dalhousie on August 4, 1954, Pandit Nehru said, "There is too much of fashion in Punjab and well-to-do women seem to have no work and are accustomed to wear silk and chiffon. This is not correct. People who display wealth are not today considered in the world as high or mighty. Today that person is honoured who works and labours and lives simply and identifies himself with the poorest of the poor. It is the height of indecency for some people to be soft and to wallow in luxury."

Well said! And how true! But this right reproach to the wealthy delivered in Hindi by Pandit Nehru was evidently read in Urdu (the other way) by "Mahatma" Morarji, Bombay's Messiah of Morality. Discovering a new scope for imposing some more sadistic restrictions

on the tribe of slaves, popularly known as Government servants, Morarji conveniently forgot the fact that Pandit Nehru's reproach was mainly meant for the Punjabis, people who are known for their waste and luxury, and decided to concentrate on those unfortunate ones working under him.

So on August 18, 1954—only 14 days after Nehru's speech at Dalhousie—"Mahatma" Morarji's Government issued an official circular No. CDR 1054 under the signature of M. D. Bhansali, the



An Asur woman from Chhota Nagpur. This is how women workers in the Government are going to look without cholis.



A smiling challenge is a dangerous gesture when it comes from a young and pretty maiden. What men forget to remember is that teeth which smile so invitingly can also bite viciously. But perhaps Nimmi doesn't use them so vindictively in "Uran Khatola", a romantic fantasy produced and directed by S. U. Sunny.

Chief Secretary to the Government of Bombay, regarding the dress to be worn by Government servants. (It is high time they were called slaves.)

The reason for the circular reads as follows: "Government desires that as quickly as possible one or the other styles of Indian dress recognized generally as correct dress should replace Western dress in office wear."

Now comes the prescription for men and women:

For Men

- (1) A dhoti with a shirt and/or coat.
- (2) A dhoti with kurta.
- (3) A short buttoned-up coat and trousers, either of which may be white, grey or of any quiet colour.
- (4) In hot weather, a short coat with half sleeves and trousers, of white or some quiet shade (gaudy designs must be avoided).
- (5) A sherwani with pyjamas.

For Women

- (1) Plain cotton or silk sari without a border or with simple border.



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A GEMINI PICTURE



- (2) Shalwar, kameez and dopatta.
- (3) For those who habitually wear, skirt and blouse.

"Government also desires that the dress to be worn by Government servants should preferably be of Khaddar."

Before we discuss the rights and privileges of our citizens, let us first examine the technical flaws in this circular. Government's main intention in issuing this circular is "to replace Western dress". The two most important components of the Western dress are the coat and the trousers. In modes 3 and 4 prescribed for men, coats and trousers are permitted to be worn. How does this dress then "replace the Western dress"? Unless, of course, the Government wants its slaves to make special trousers from dhotis with folds and gathers and slip them on. But the coat will remain a problem. It will have to be wrapped round like a bandage to be different and perhaps Indian.

For the women, the first item of the prescription is rather a bold experiment in sun-bathing. The Government wants its women servants to wear only plain cotton or silk sari without a border or with simple border. How are these women to cover their breasts then or are they expected to go about without cholis like our Gonds and Santhals? If this dress is seriously adopted then Government service is bound to be more thrilling to men than it has been so far but what are the women to do during our chilly rainy weather which lasts for four months? And what is to happen to the shape of

their busts? This is indeed a serious problem which "Mahatma" Morarji must solve before winter comes.

The colouring matter in this costume prescription is "white, grey or any other quiet colour". Which is "quiet" and which is "screaming" is of course to be decided by the Government from time to time and from person to person.

To say that these dress restrictions on our white-collar workers are stupid is but to express mildly our disgust and resentment at them. One can understand a Government evolving and insisting upon a uniform in public services like the Army, the Navy, the Air Force, the Police, the Home Guards—the personnel of which because of its specialized work has to be recognized by the citizens in general. But a white-collar worker who does not come in personal contact with the public for any active duties does not need to be distinguished by a particular uniform or mode of dress. To put restrictions on the dress of such workers amounts to a regimentation which is contrary to the spirit of our democratic Constitution. Article 42 of our Constitution reads: "The State shall make provision for securing just and humane conditions of work." Are these sadistic dress restrictions on poor and helpless workers just and do they promote humane conditions of work?

Article 43 of the Constitution reads: "The State shall endeavour to secure, by suitable legislation or economic organization or in any other way, to all workers, agricultural, industrial or otherwise, work, a living wage, conditions of work ensuring a decent stand-

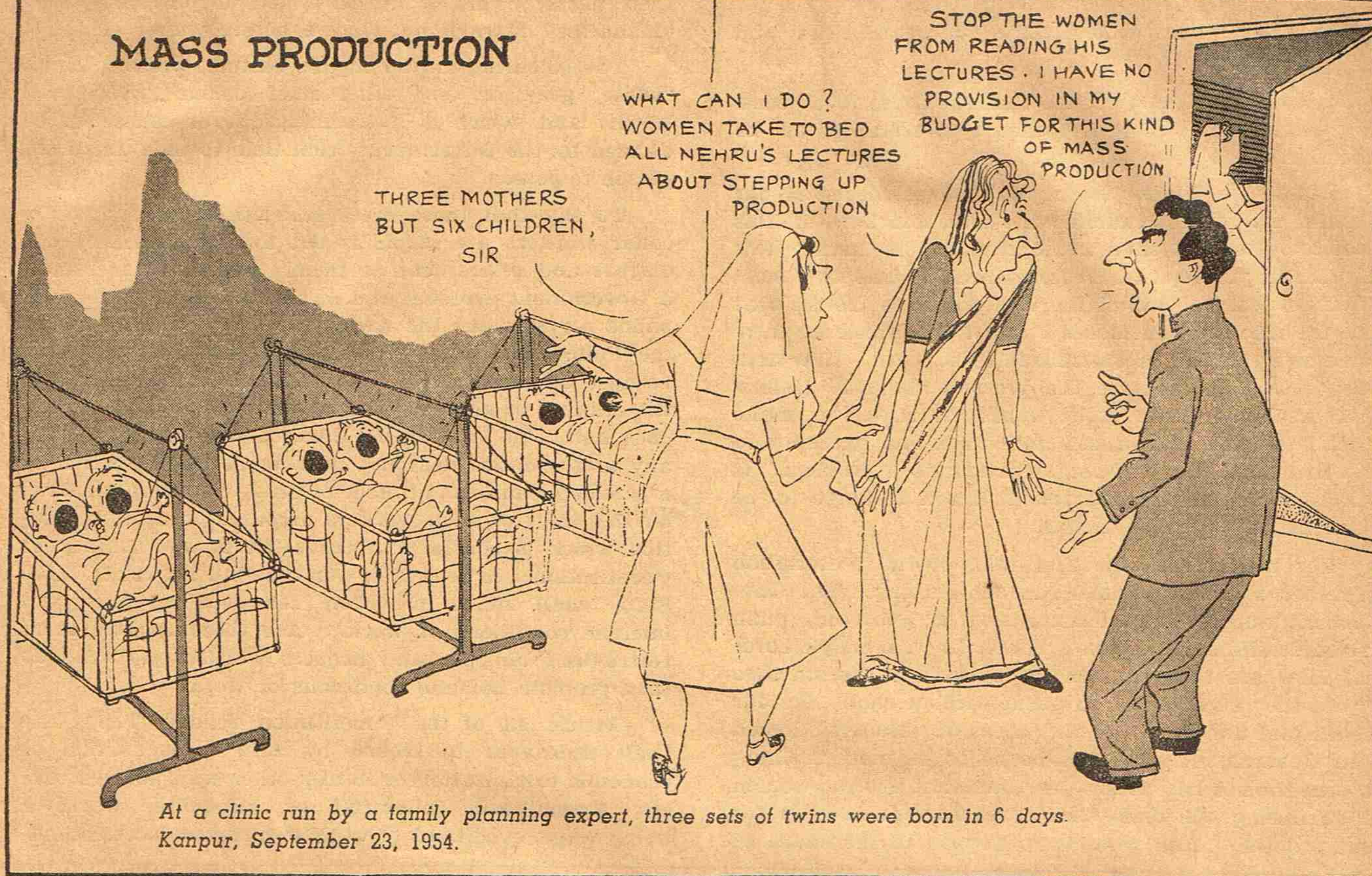


"I love them for their quality and colours" says film star
Venus Bannerjee!

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ard of life and full enjoyment of leisure and social and cultural opportunities"

Do these stupid dress restrictions tend to provide conditions of work ensuring a decent standard of life (with white, grey and "quiet" colours) and social and cultural opportunities (with shirt and dhoti and saris with plain borders and without cholis)?

Such stupid restrictions by a State on drink, dress and other individual liberties take the joy out of all living and add only to the irritations of an already hard life. What are these poor working women, who have already built a small wardrobe of their own after long years of hard work to do with all their clothes when in a day they are asked to discard them because their colourful clothes probably excite wrong emotions in our yoga-practising Congress ministers? And what has the dress to do with efficiency in work? Doesn't a nice, colourful dress add to the atmosphere of a working place? Isn't it a soothing sight to see workers dressed in gay colours than in sombre greys or quiet shades? Work is hard enough being always underpaid. Why make it harder by taking all the colour out of it? A Government office is not a graveyard where workers must go in a white or grey procession of mourners every morning.

And finally has everyone in Bombay to live in the deep morbid hues of Morarji's tormented soul?

It is high time the Government workers strongly protested against such unjust, unwarranted and stupid restrictions on the individual liberties of the citizens.

CHEQUES OR HANDBILLS?

Like Insurance, Banking is one of the cornerstones of a nation's economic structure. Though the first regular bank in India, the Bank of Hindustan, was started in 1770 A.D., banking is as old as Eve. It was probably Adam's anxiety, to save a little for Eve and without her knowledge, that seems to have sown the first seed of man's instinct for saving.

Mutual trust is the main theme of banking. A classic example of this is provided by the well-known legend about Editor Patel's great ancestor Lakha Banjara. Apart from being a great warrior which every Rajput was born to be in olden days of chivalry, Lakha was a great merchant dealing in all supplies to the armies of those days. He once needed a lakh of rupees rather urgently and approached a rich moneylender of his city. When asked what security he would give for the money, Lakha Banjara carefully plucked a hair from his moustache, placed it in his gold snuff-box and handed over the box to the moneylender as security. The moneylender was a man of great experience. He saw the hair and said, "Lakhaji, this hair is a bit crooked. Why don't you give me a straight one?"

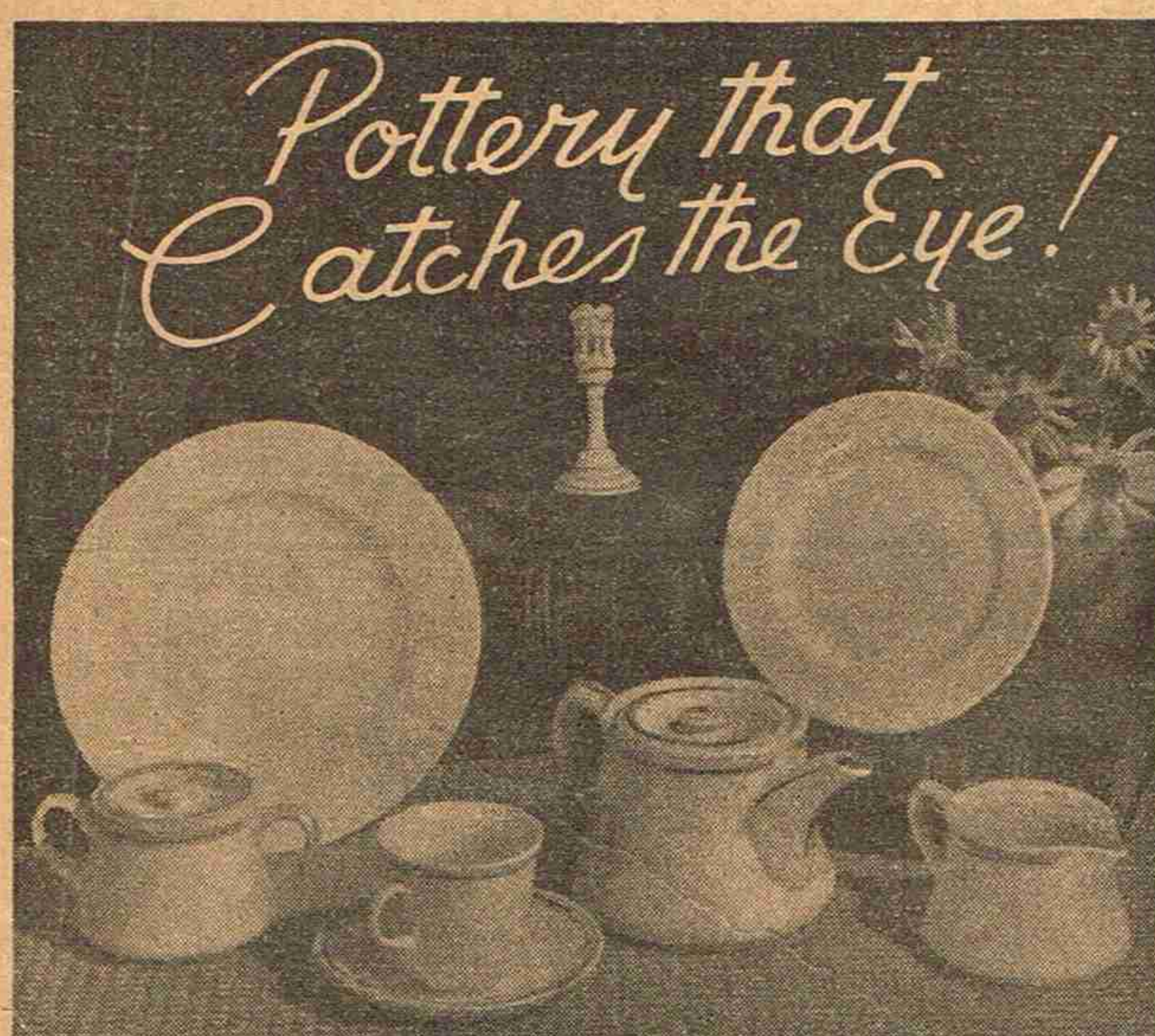
Lakha snatched the box from the hands of the moneylender and got up furious, saying, "Sethji, this is a hair from the moustache of Lakha Banjara. Crooked or straight it is the world's best security for with it goes my family prestige. If anyone asks me to pull out another hair, I pull out my sword, Sethji." Lakha Banjara got the money and through similar deeds became immortal.

Scion of the great Lakha, Editor Baburao Patel seems to have been told this story so many times by his elders that he now expects everyone in modern times to concentrate all his prestige of business and family in a single hair, crooked or straight, of a man's moustache.

But Baburao Patel forgets that he is in a world where moustaches are shaved off every day and with them are discarded all ancient notions of family prestige round which legends about Lakha Banjara are woven. And Baburao Patel is doubly unfortunate in being thrown into the Indian film industry where people shave off all their hair only to look more polished rascals.

But the blood that has come down through ages makes Baburao a sensitive man and he feels very hurt these days when ten cheques bounce back every day from different banks, cheques for even small amounts of rupees fifty and sixty.

Film producers these days distribute bank cheques



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with the same ease that a train peddler distributes handbills of his miraculous medicines. Whatever they buy cloth, work or advertisement, the producers pay for it with postdated cheques which invariably bounce back and rarely cash even after half-a-dozen trips to the banks.

It is no use telling our film producers the story of Lakha Banjara. Human nature being what it has been through ages and film producers having developed a peculiar one of their own through 40 years of film making in India, a sermon on character and business integrity is bound to fall on deaf and unwilling ears.

But what are our bankers doing? How can these producers get the cheques to distribute them as handbills? We are told that well-established foreign banks, like the Lloyds, the Mercantile, the New York City etc., never issue a cheque book to their client unless a client deposits a certain minimum amount in his current account. And when they find a client's cheque bouncing back, they unceremoniously ask the client to look out for another bank. In this business of banking which is built on faith and prestige, the strict discipline enforced by the foreign banks seems to be the correct procedure.

But the Indian banks don't seem to be anxious to pursue such high principles of banking at all—not at least those banks which issue ten cheque books of a hundred cheques each with a balance of Rs. 100/- only in a depositor's current account. Are these banks in the business of selling blank cheque forms to their depositors or are they in the serious business of banking? The Reserve Bank of India should answer this question seriously if Indian banking is ever to be a great national asset.

During the last two years, we have been able to acquire a good collection of these bouncing cheques and we can help the Reserve Bank with the names of several banks which permit their clients to abuse the banking system in this country.

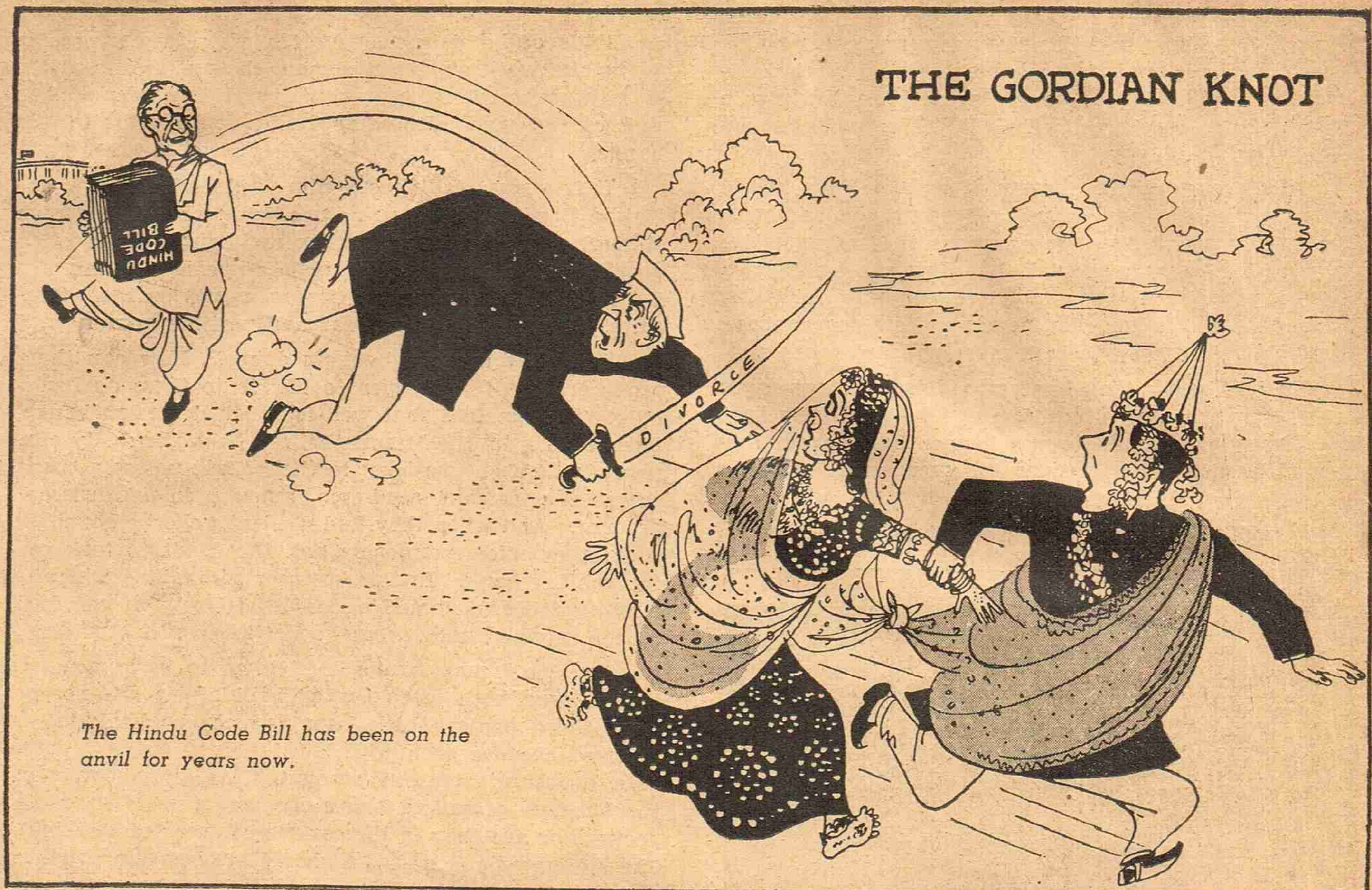
If this is the way banking is being done in its current account section—the easiest department of banking—one wonders what fraud and corruption must be existing in other departments of loans and credits which require greater vigilance and better conception of banking principles?

BALA OR "YANAI" SARASWATI?

It hurts us to criticize an old favourite but when a person begins to exploit an old reputation under the guise of art and invites people to pay for what looked like a circus performance of "Yanai" Saraswati instead of Balasaraswati, the critic is left no choice.

Bombay is these days under an invasion by South Indian dancers and the Bharat Natyam disease has been particularly raging with such epidemic virulence during the last three years that it is difficult to find in Bombay a girl between 12 and 20 years of age without a pair of bow legs. These legs are the problems of those who will ultimately marry them but people who are invited to pay for their performances on the stage expect at least some value for the prohibitive prices of admission which they are asked to pay.

The cultural crowd in the city, almost uniform and professional in its pseudo-fanaticism for our cultural



The Hindu Code Bill has been on the anvil for years now.

arts, calls this the renaissance of our ancient culture. Renaissance or relapse, whatever one may call it, this dancing epidemic in the city has now begun to make others sick. And more so when those who are fat and old enough to be in a hospital bed step on the stage to give us a breathless elephant dance.

With tickets priced at Rs. 10|8|- each, the Indian National Theatre presented Balasaraswati at the Jai Hind College Hall on September 12, 1954.

Twenty years ago Balasaraswati was considered to be the best exponent of the Bharat Natyam dance in India. She had particularly a great reputation for the "Abhinaya" part of it. Balasaraswati was never a good looker but being young and reasonably sized in those days, she looked quite presentable on the stage.

But on 12th September 1954 we vainly searched for the Balasaraswati of olden days. What we found was a baby elephant wrapped in a sari, making eyes at us while stamping the stage at intervals and panting for breath in between. And this went on for 2½ hours and the pseudo-cultural crowd applauded several times, making the baby elephant more breathless.

If this is Bharat Natyam, the dance of Bharat Muni, the less we have of it the better for all of us.

Writing about Balasaraswati about seven years ago in his book, "Dance In India", G. Venkatachalam, the well-known art and dance critic, says, "It is true that of late she (Balasaraswati) has become too fat and too unwieldy to be in her form or to show her best and often enough she is heavy, clumsy and so pathetic-looking as

to bring tears in the eyes of her admirers A girl of extraordinary moods and wild temperament, she must be in good humour to reveal the best in her art She has such a high opinion of herself and her art that she is not a respecter of any public or patrons."

To a wise and honest artiste this estimate by a well-known critic ought to have served as a warning not to make a fool of herself in the public. But Venkatachalam says that Balasaraswati is a woman of wild temperament, has a high opinion of herself and does not respect her public. Balasaraswati showed all this and more in her performance on the stage on September 12, 1954, and we don't know whether her pathetic efforts at dancing brought tears to the eyes of her admirers or not but it did make our eyes red when we thought of the ten rupees and eight annas which we paid for an admission ticket to see some elephant wobble for 2½ hours.

YOU'LL HARDLY BELIEVE—

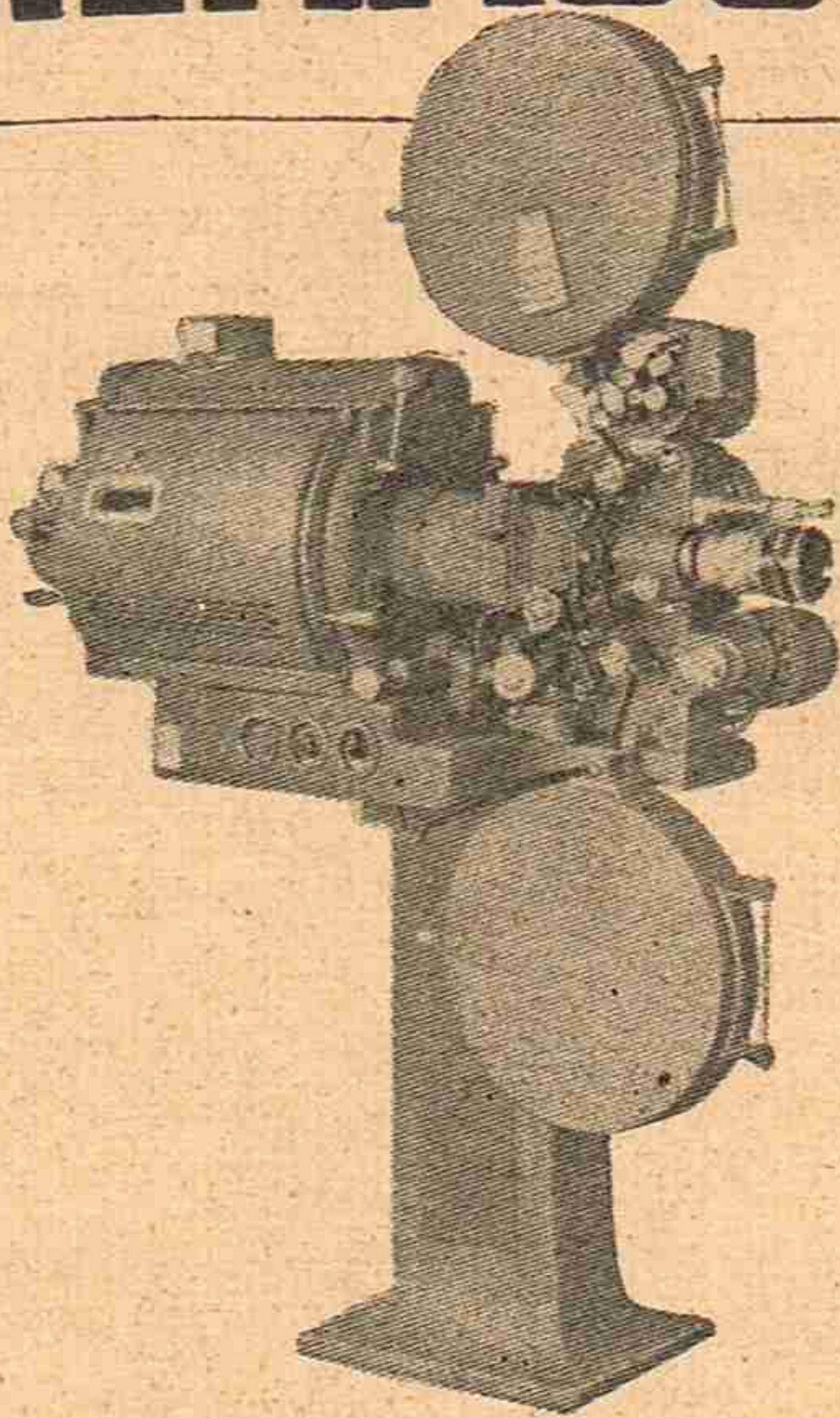
That the film stars collected over a lakh of rupees for the Flood Relief Fund, including the cheques that bounced back from their own fraternity. The street collections of Rs. 26000|- were, however, genuine without a single false coin. So some of the stars were probably playing charity to the flood-stricken humanity. Wonder whether the victims were in a mood to appreciate this entertainment.

That the maddening crowds on the roads excited Raj Kapoor so much that he blew out his pigeon chest

and vomited: "The wonderful reception we got is the answer to the 13,000 mothers of Delhi. In the perpetual fight between the showman and the politician, the people are with us." Strange logic this! Do the crowds that follow the stars make a bad film good? And are the mothers asking for something shocking when they want bad films to be banned? But the Kapoor bile comes easily into the mouth and spoils the taste of words even on a noble occasion.



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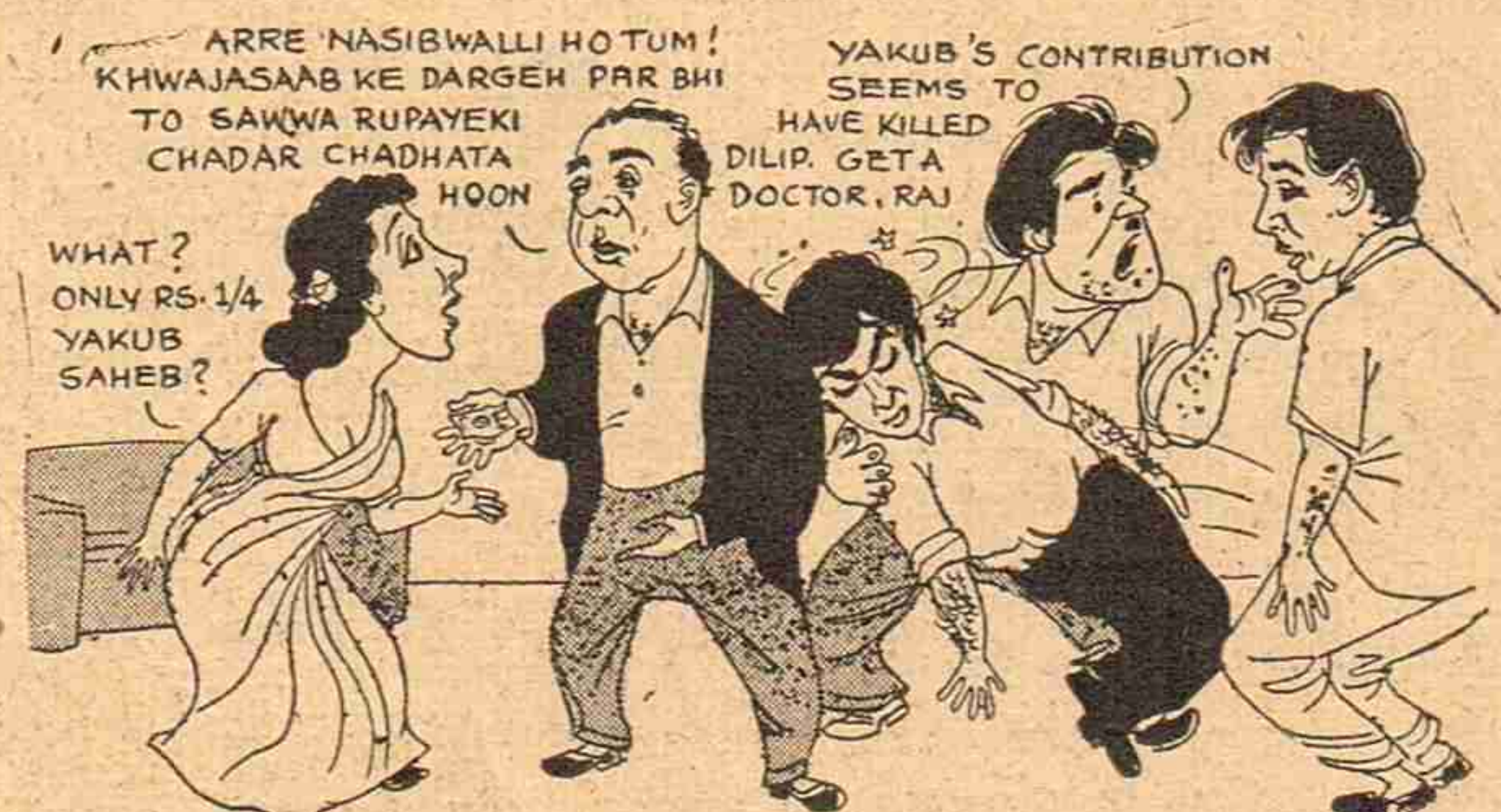
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Every woman these days turns her nails into claws and starts threatening. And she uses our dance art for her design. Here is Hira Sawant doing damage in "Kala-kar", directed by Anant Mane and produced by Alhad Chitra.

That working on the Film Artists' Flood Relief Committee as the Hon. Treasurer, Dilip Kumar collided with Nargis a hundred times a day and refused to give her signed receipts without receiving the money. Dilip even shook her vigorously by the shoulders and the girl went to Moscow with a dislocated bone in the tongue. Poor Raj, he had to bear the pain of the dislocation and strain his ancient friendship with Dilip.

That film actor Yakub, who has earned over ten lakhs of rupees from our films, is reported to have contributed only Rs. 1/4 to the Flood Relief Fund saying that he was short of money. That is some sacrifice.



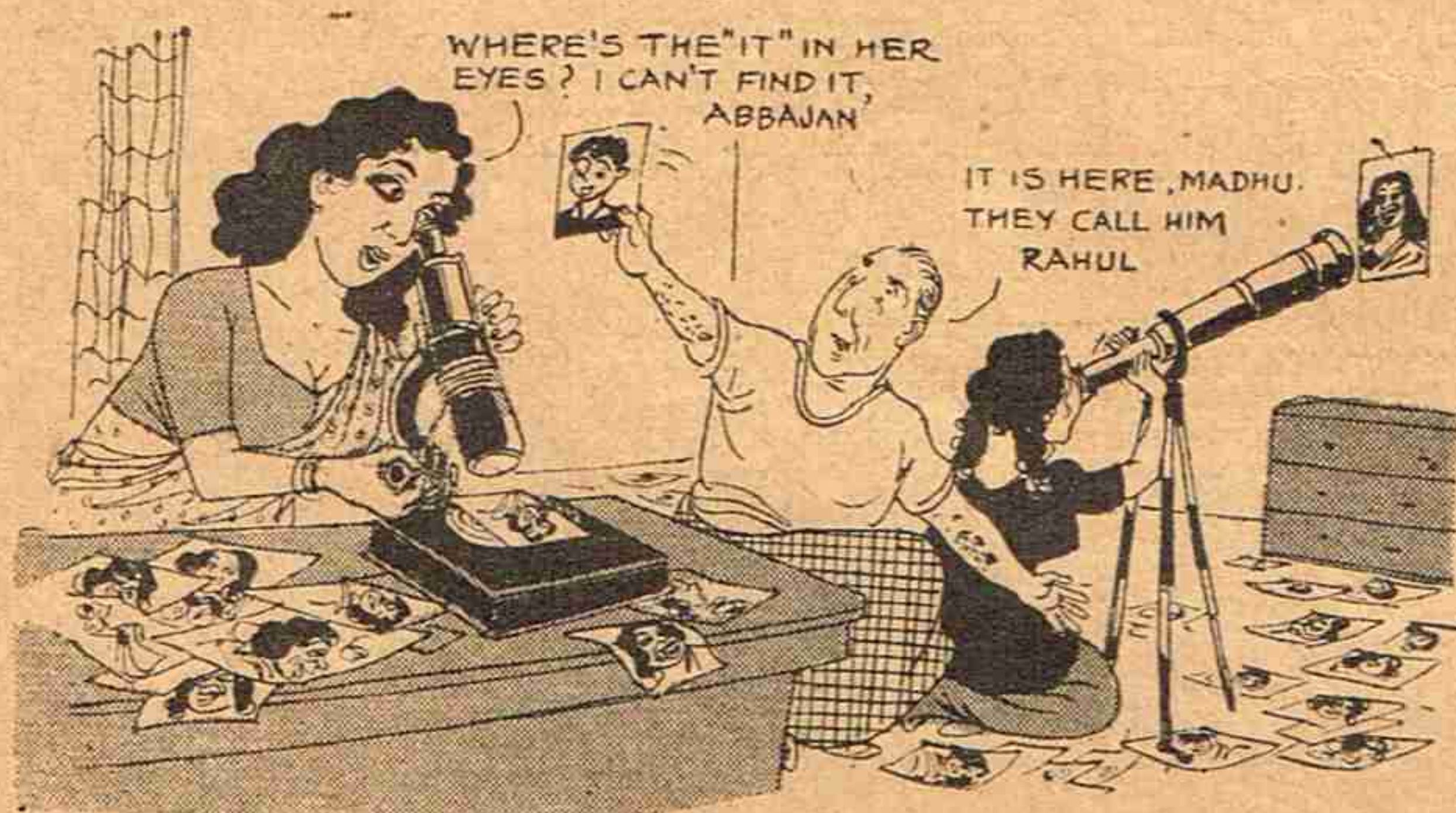
That Bakshi Jung Bahadur, the Controller of Film Talent Imports from Pakistan, has this time discovered indigenous talent in one Miss Naina. He thinks the buxom girl didn't get a chance so far because she was badly tailored. Now Bakshi has become her tailor and is taking measurements for her stardom. That



It is not enough to bare the shoulder and smile over it. Art lies in portraying the need for doing so and entertainment in doing it well. Chitra seems to be doing fine in "Hoor-e-Arab", an Arab love tale produced and directed by P. N. Arora for All India Pictures.

Bakshi guy discovers more with his one cockeye than anyone else can do with two straight eyes.

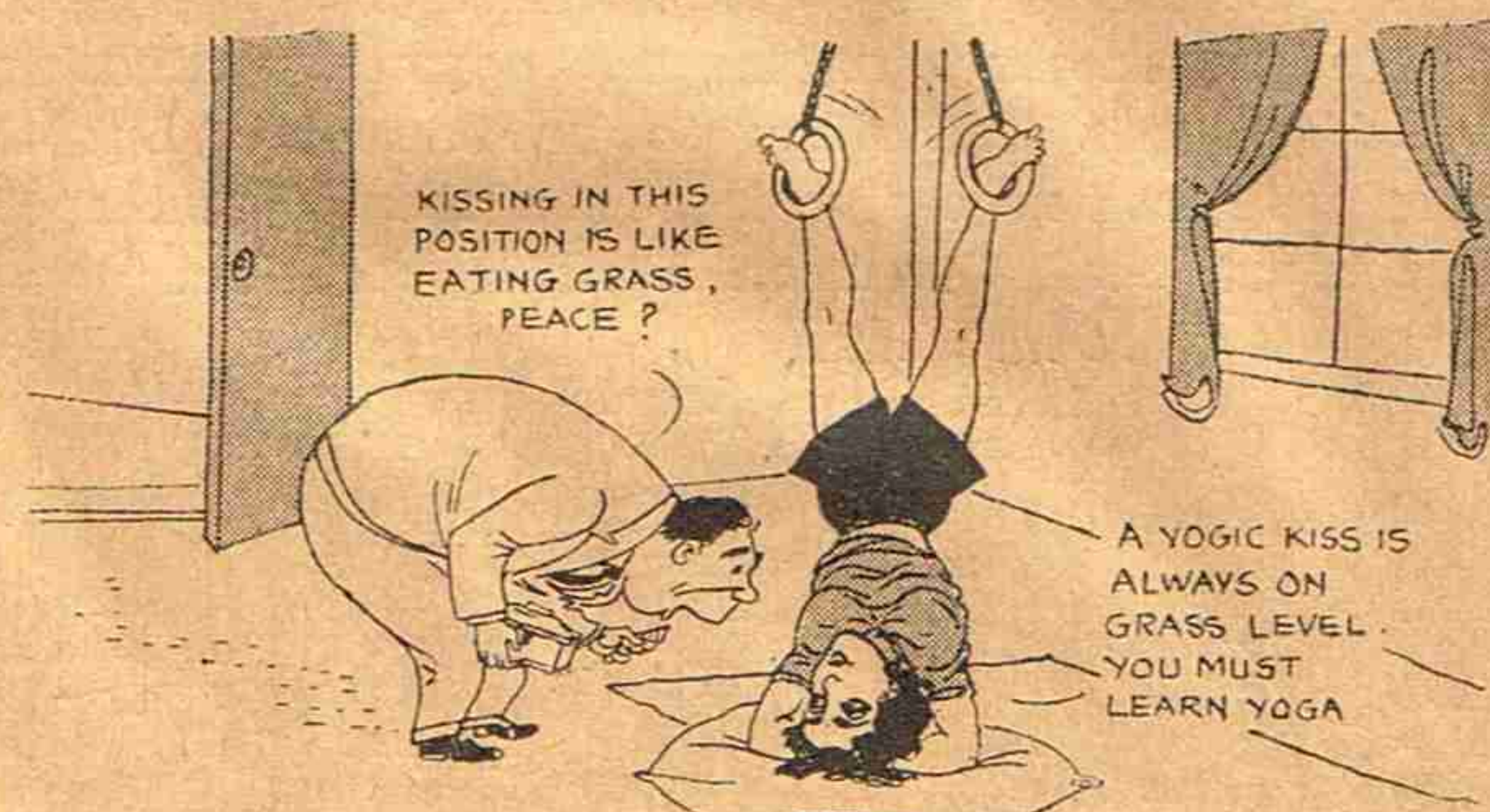
That film star Madhubala, who was too tired and overworked to give a few retakes to Producer Mehboob for his "Amar", spends plenty of time and energy these days over a microscope studying photographs of Kamini Kaushal because Dilip Kumar told her that Kamini has a strange "it" in her eyes. Madhu having a research mind is now trying to locate that "it".



That film actress Nirupa Roy, the "goddess" of the Indian screen, left behind Hubby Kamal Roy when she flew to Moscow recently as one of the members of the Film Delegation to Russia. Her director, Jayant Desai, however got into the plane somehow to look after Nirupa in case she takes a glass more of vodka. It is wonderful how outsiders get so easily attached to delegations sent on governmental level.

That after her recent illness film actress Peace

Kanwal has also become a yogi like Begum Para. She stands on her head every morning these days, of course with a number of aids, but her precarious position makes her rich Marwari friend feel so poor in a minute.



That Comrade Khwaja Ahmed Abbaski, father of "Munna" and writer of "Last Page", fulfilled his 20-year old itch when he secured a passport to Soviet Russia and flew to Moscow as the leader of the Film Delegation. Comrade Abbaski says that he has gone there with an "open" mind—which means ready to receive everything. After he fills up, he will feel the difference.

That Begum Para precipitated a Constitutional crisis when she wore a red sweater over some tight jeans and walked through the streets of Karachi. Her promenade seems to have excited a number of self-starters and Muslim Leaguers decided to curtail the powers of their

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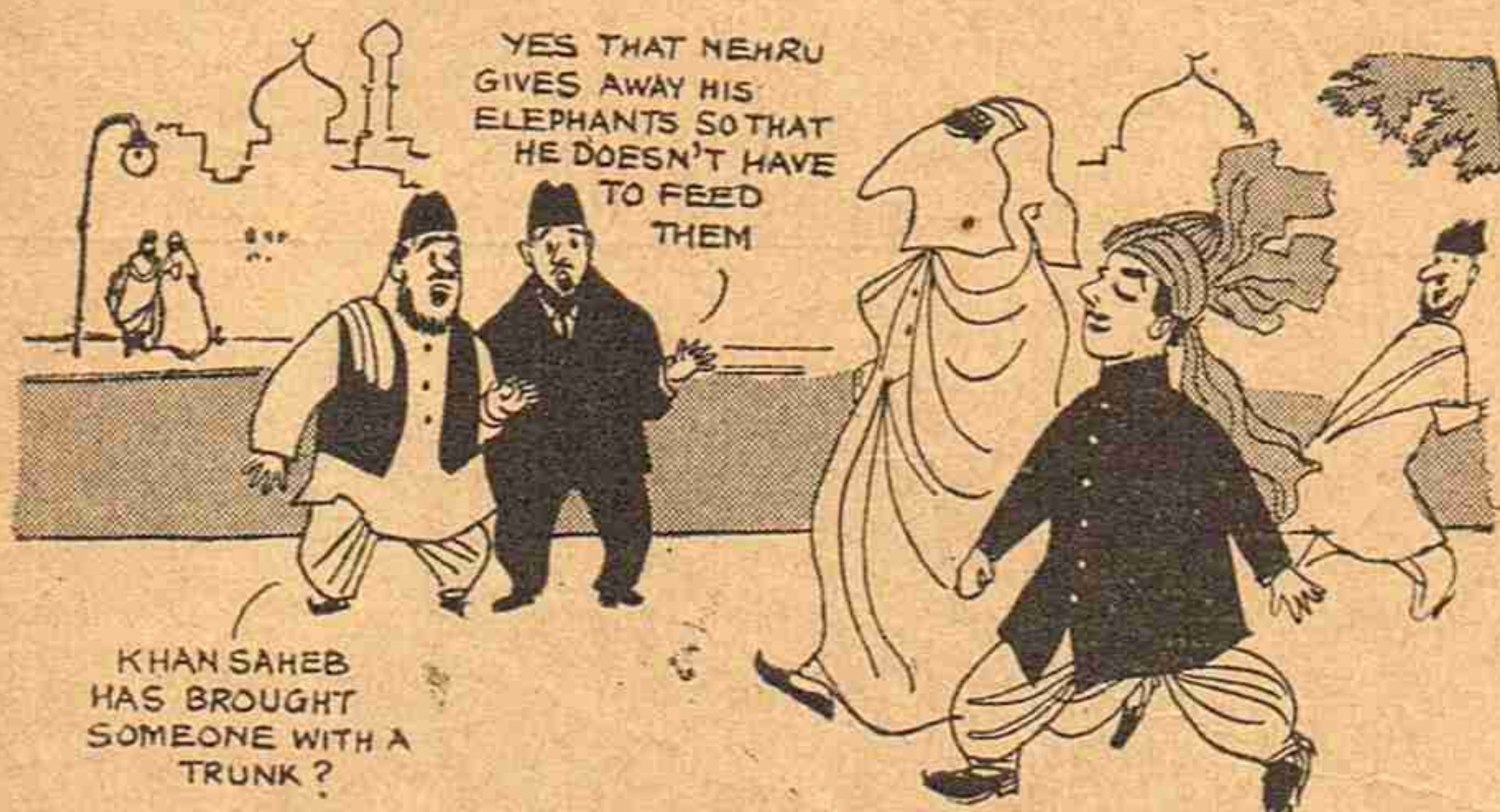
Governor General who had specially invited Para to bring some cheer into the morose Muslims of Pakistan.



That Nigar Sultana, the twice-divorced charmer of the screen, after all the fun and years in the film industry now says: "Our film industry is fit only for thieves and thugs, for crooks and charlatans, idiots and generally for those who are, to use a filmic expression, 420's. There is no place here for those who burn with idealism, for those who crave for beauty and grace, for those who want to create art. If you are honest, you are out." It is time Nigar got out of the industry to prove her own art, grace, beauty, idealism and honesty. One way to do it is to marry Ishrat, the blue-eyed boy from Pakistan, and go to Pakistan. She will meet great gentlemen of art there.

That in Pakistan film producers have started performing "Bismillah" ceremony to compete with the "Muhurts" performed by Indian producers. Now some Muslim producers in Bombay will quickly switch over to the "Bismillah" business to maintain cultural sympathy with Pakistan. Let us see who begins?

That our long-nosed Parsi film actress Veera, the second woman to get out of Comrade Mohsin Abdulla's bedroom, has at last migrated to Pakistan to marry a nephew of Sir Sikander Hayat Khan. Now if you see a veiled nose walking in the streets of Lahore, don't say we didn't warn you. Comrade Abdulla is a lucky man to get a third chance.



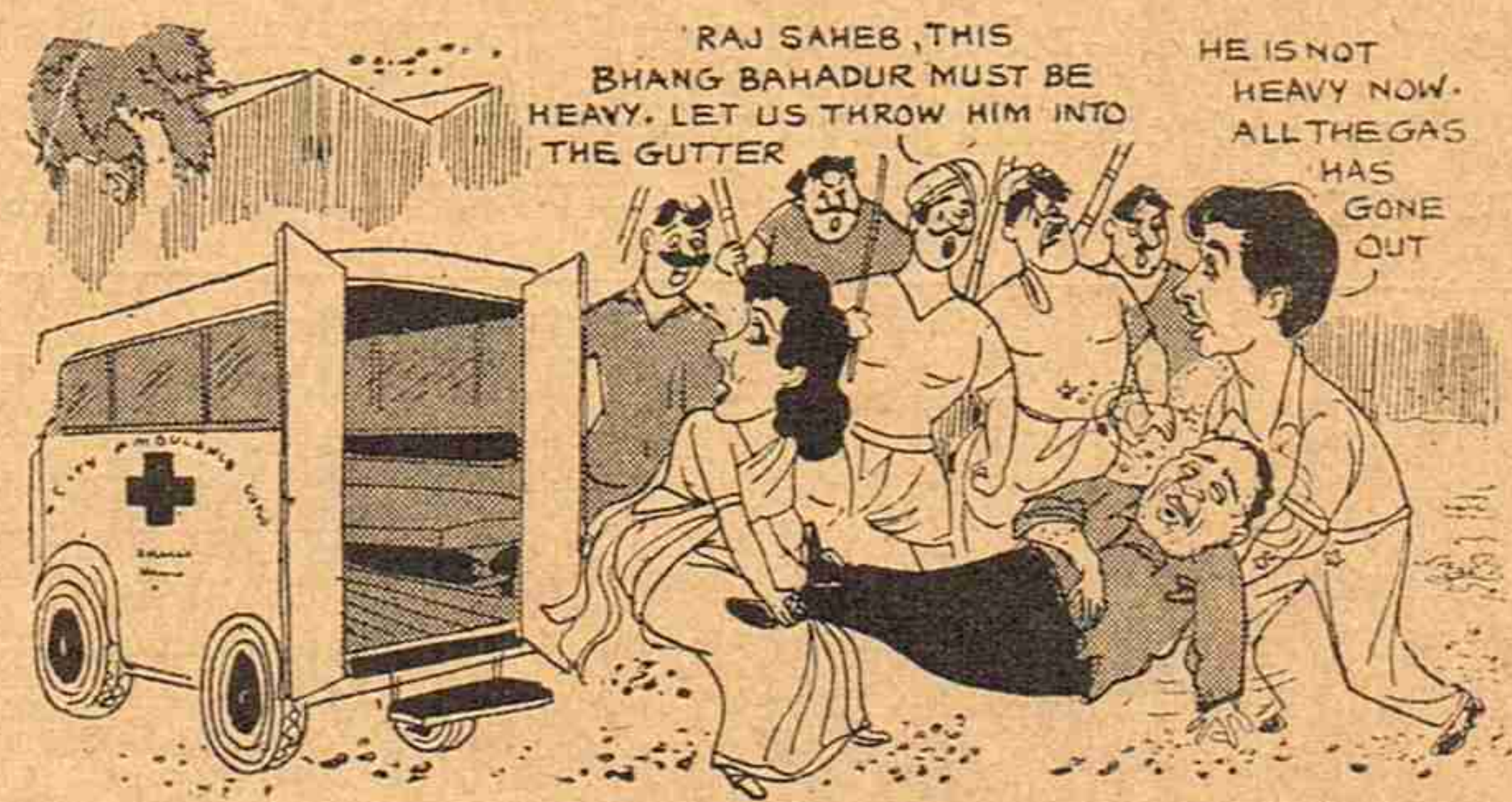
That film actress Suraiya refused to go into the streets to beg for the Flood Relief Fund. We don't know whether she is taking a treatment for dropping a few shades of her complexion or not but Mother Malika Begum said that Suraiya was in mourning even seven days after the Muharrum had finished. That woman has a real heart for the martyrs of Kerbala.

That the "ghatis" of the Srikant Studio in Chembur did not realize the true meaning of the name Bakshi Jung Bahadur when they gave the cock-eyed Punjabi a good beating for abusing and assaulting their little studio manager. Had it not been for Nargis and Raj



Sour and angry! They are always like that when things go wrong. And the things are the little mice called men. Let us see what ails Shashikala in "Dr. Vishram," a social theme directed by Raja Paranpe for Suhail Art Productions.

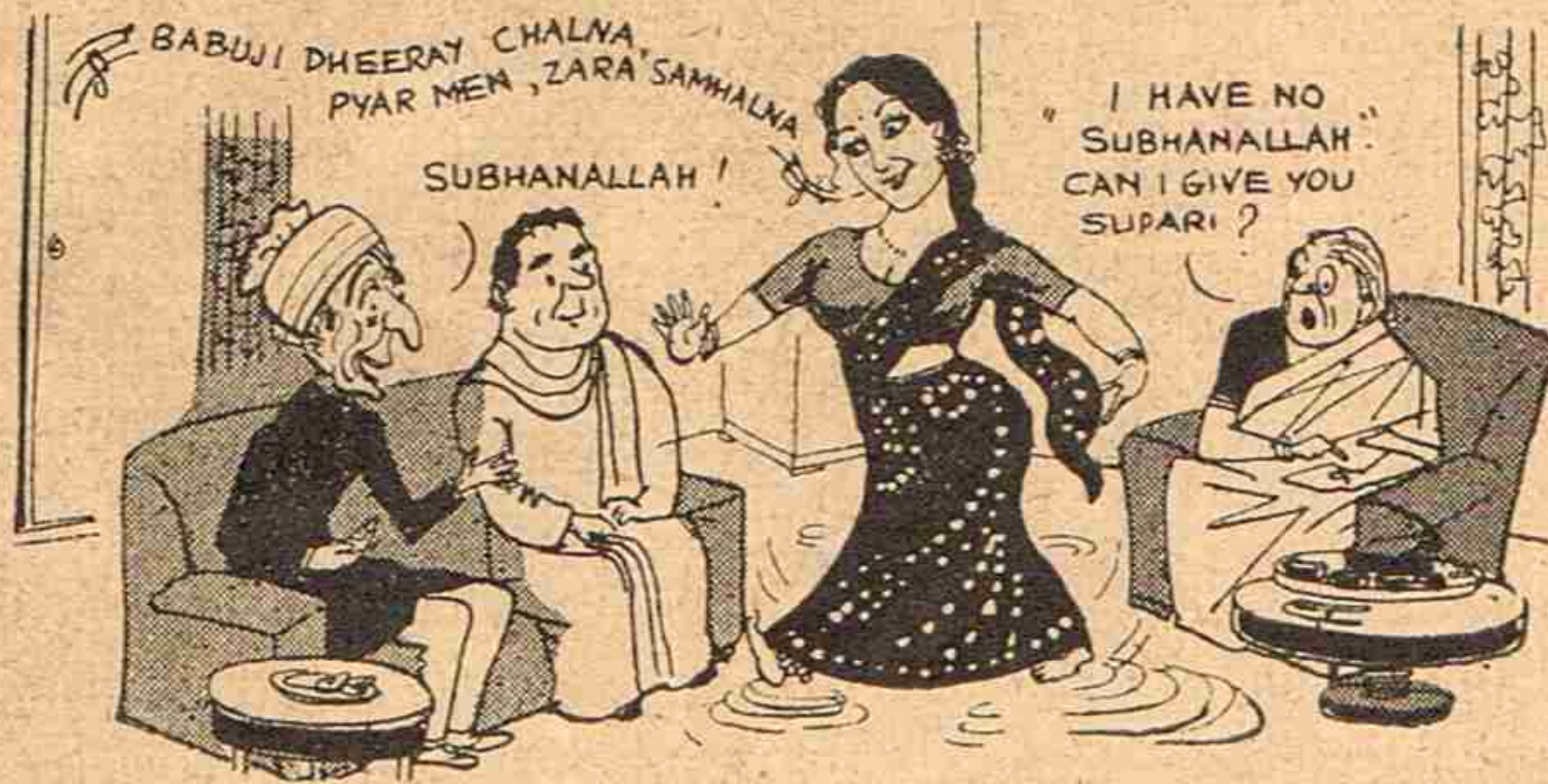
Kapoor, the cock-eyed Jung Bahadur would have been carried out of the battlefield with both eyes closed with not even one eye being able to cock at anyone. Bakshi should now call himself "Bhang Bahadur" while nursing his swollen face and dislocated arm.



That Vijaylaxmi, the bedroom-eyed belle from Bengal who recently escaped from the harem of a Muslim, is reported to have now become a good Samaritan and helps Pakistani Muslims in India to extend their visas for a longer stay in this country. How she does it is a top secret which is only known to the life-insurance industry. Let us hope she doesn't go to Pakistan one day.

That Babuji Girdharilal, Producer Kardar's conscience-keeper, spends his evenings these days at the Commonwealth, a building in which film actress Vyjayantimala lives. We don't know whose future Babu

Girdharilal is planning—the grandma's or the granddaughter's—but Girdhari is a great one for twisting Income Tax boys round his old finger if someone twists him round her finger. That is a free tip worth taking.



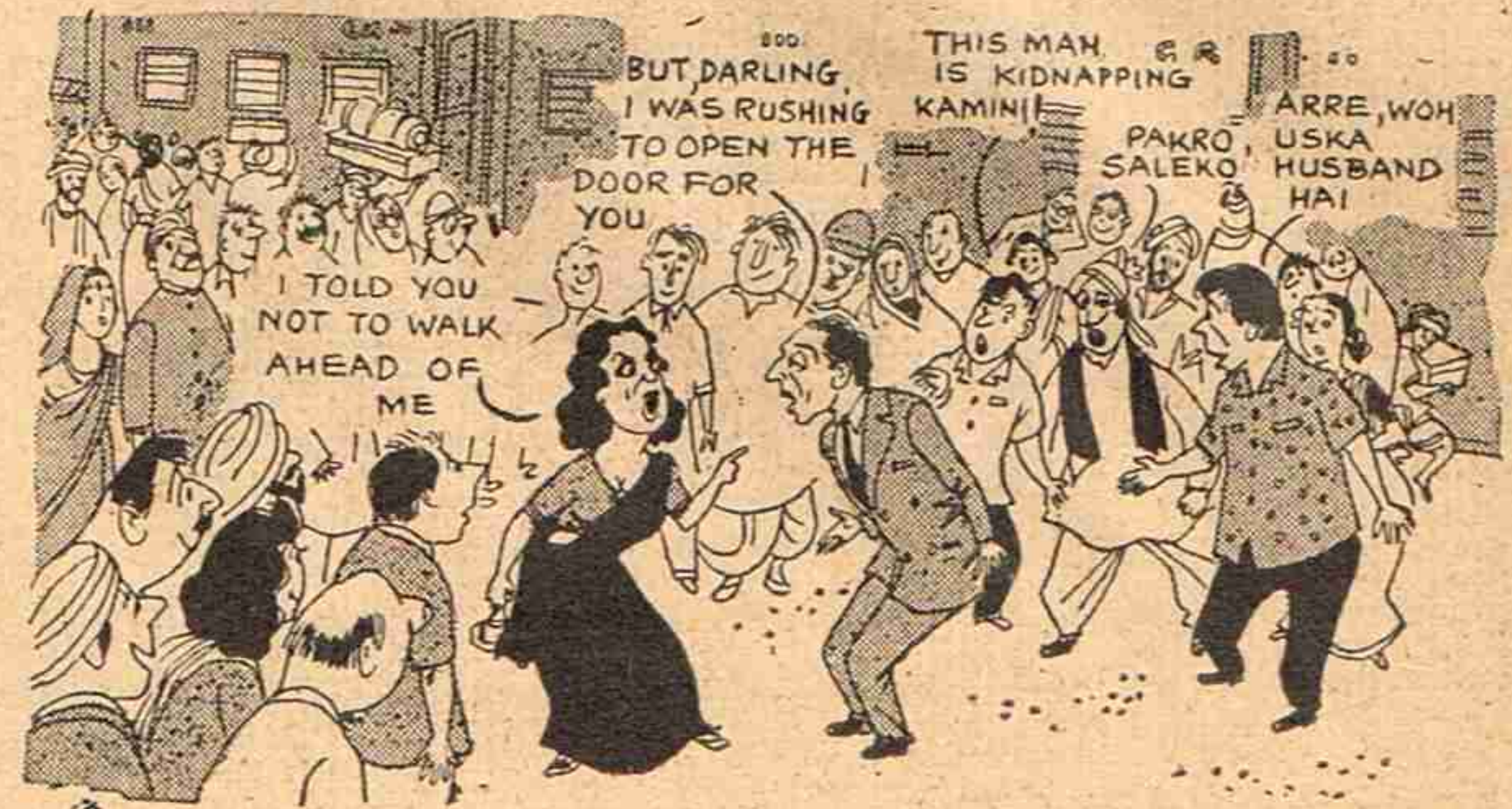
That actor Premnath, the flat-nosed "prisoner" of Golconda, is busy these days fitting up a new nose over his present one to play opposite Ava Gardner in "Bhowani Junction", an MGM picture. Wife Bina Rai is too excited at the prospect of Prem getting a new plastic nose to worry about her waiting producers.



That Indian actresses seem to be fast stepping into the shoes of their Hollywood sisters. The other day at a dinner given in honour of Chief Minister Hanumanthaiyya of Mysore, the guests saw film actress Nalini Jaywant serving ex-husband Virendra Desai with a big helping of rice. If she had filled up the skeleton before, she wouldn't have had to search for a new husband now.

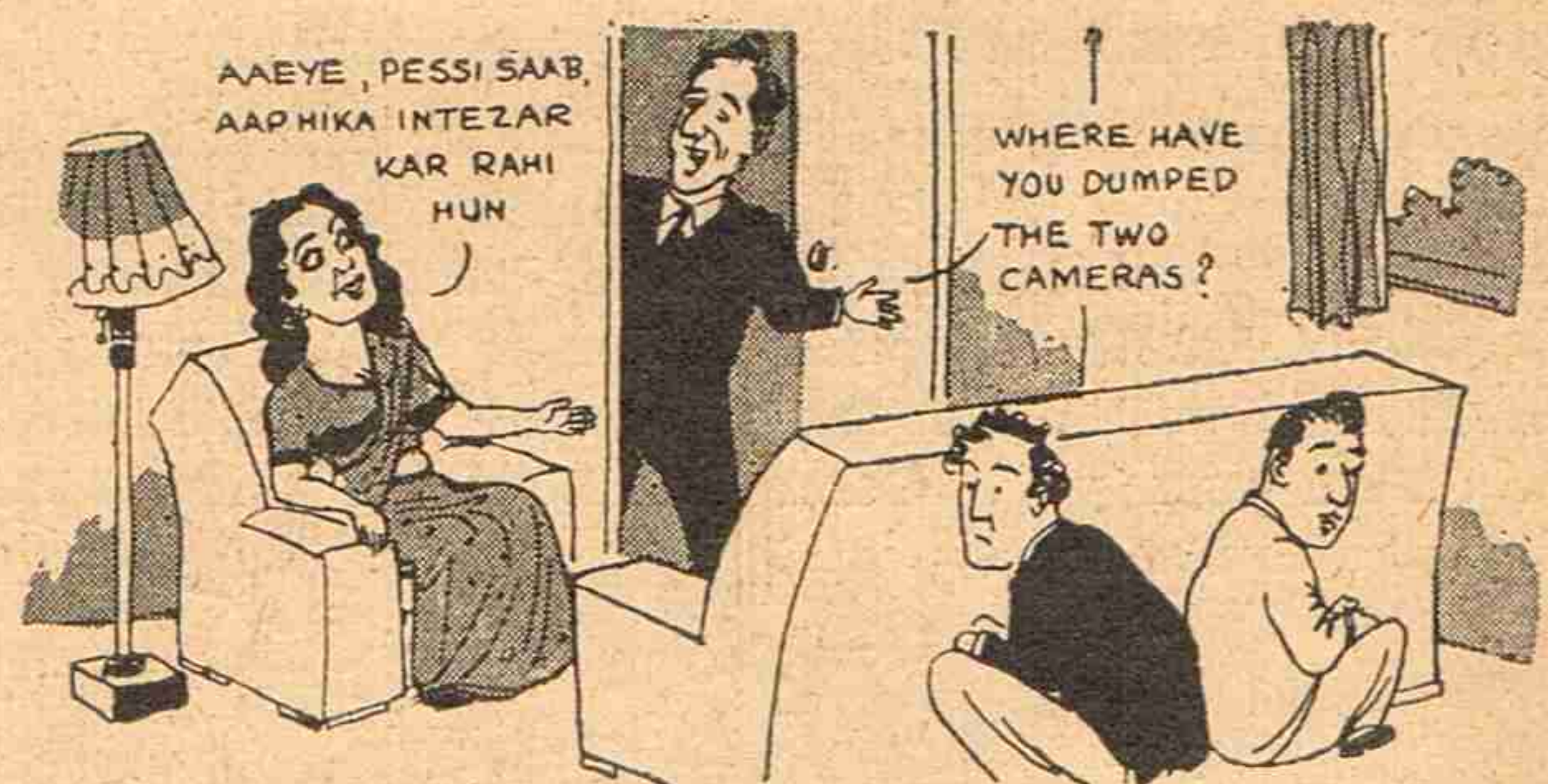
That since film actress Kamini Kaushal started learning Bharat Natyam, she has become a great per-

fectionist and dislikes the slightest mistake in demeanour in Hubby Rummy Sood. Kamini recently gave a grand demonstration of hen-pecking on a railway station and collected more crowds on the platform than did "Chalis Baba Ek Chor" at the theatre.



That in spite of the slump, 1954 turned out to be a bright year for the pretty, fair-complexioned starlet Shakila, who only a year ago could not make producers open their studio doors in spite of continuous knocking. Now producers keep knocking around Shakila's studio. Thanks to that generous hearted Producer Ramniklal! No one can reach anywhere these days without a lift.

That film actress Shyama, who narrowly escaped getting married to Cameraman Fali Mistry recently, is these days also closely watched by Cameraman Jal Mistry, "Phali's Bhai", as Shyama calls him. But when someone calls on her one wonders why both the brothers suddenly disappear?

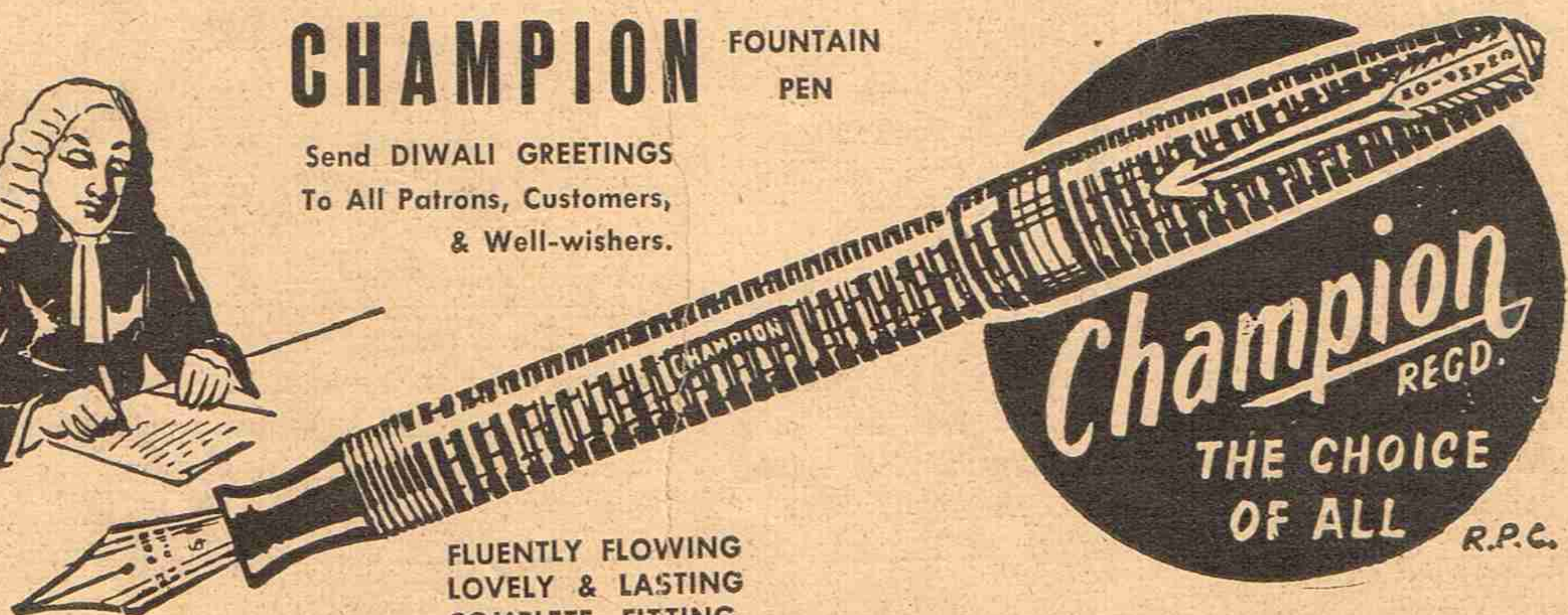
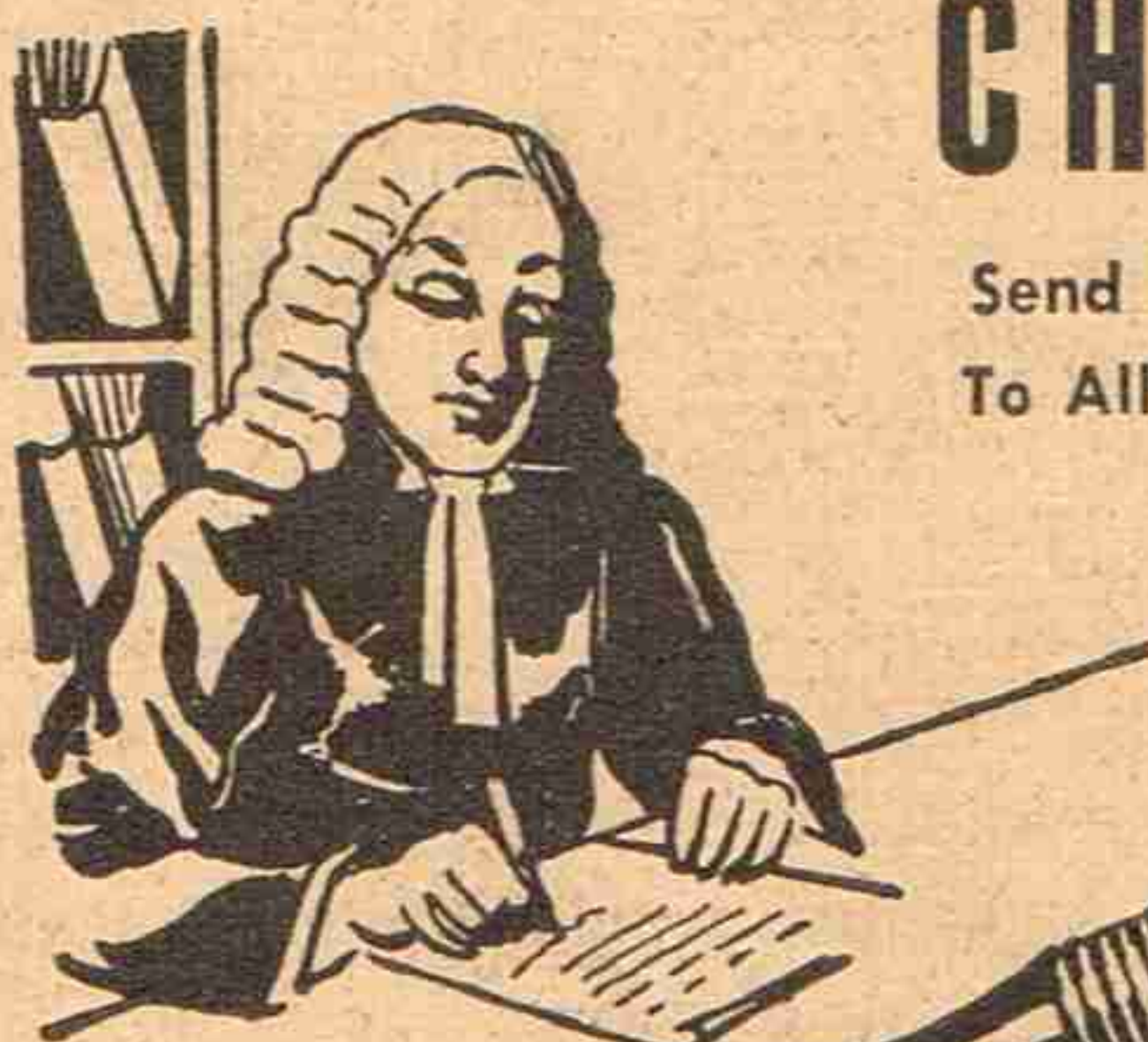


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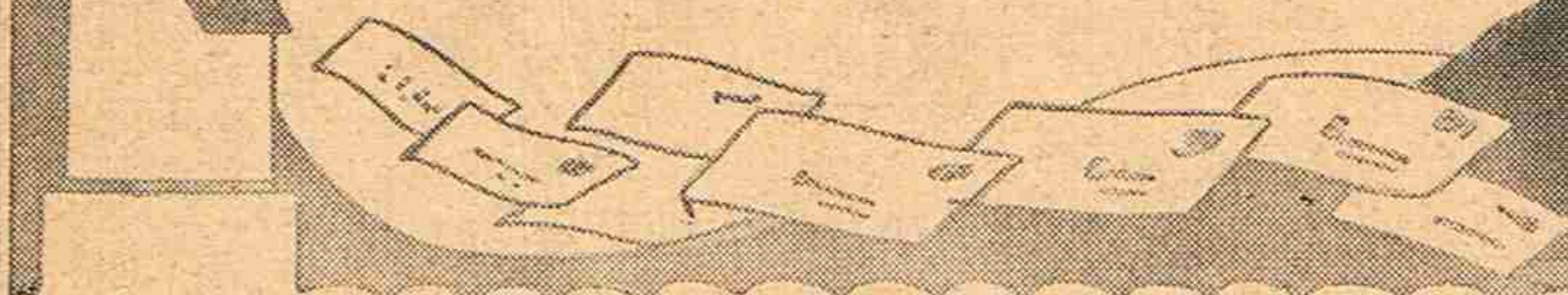
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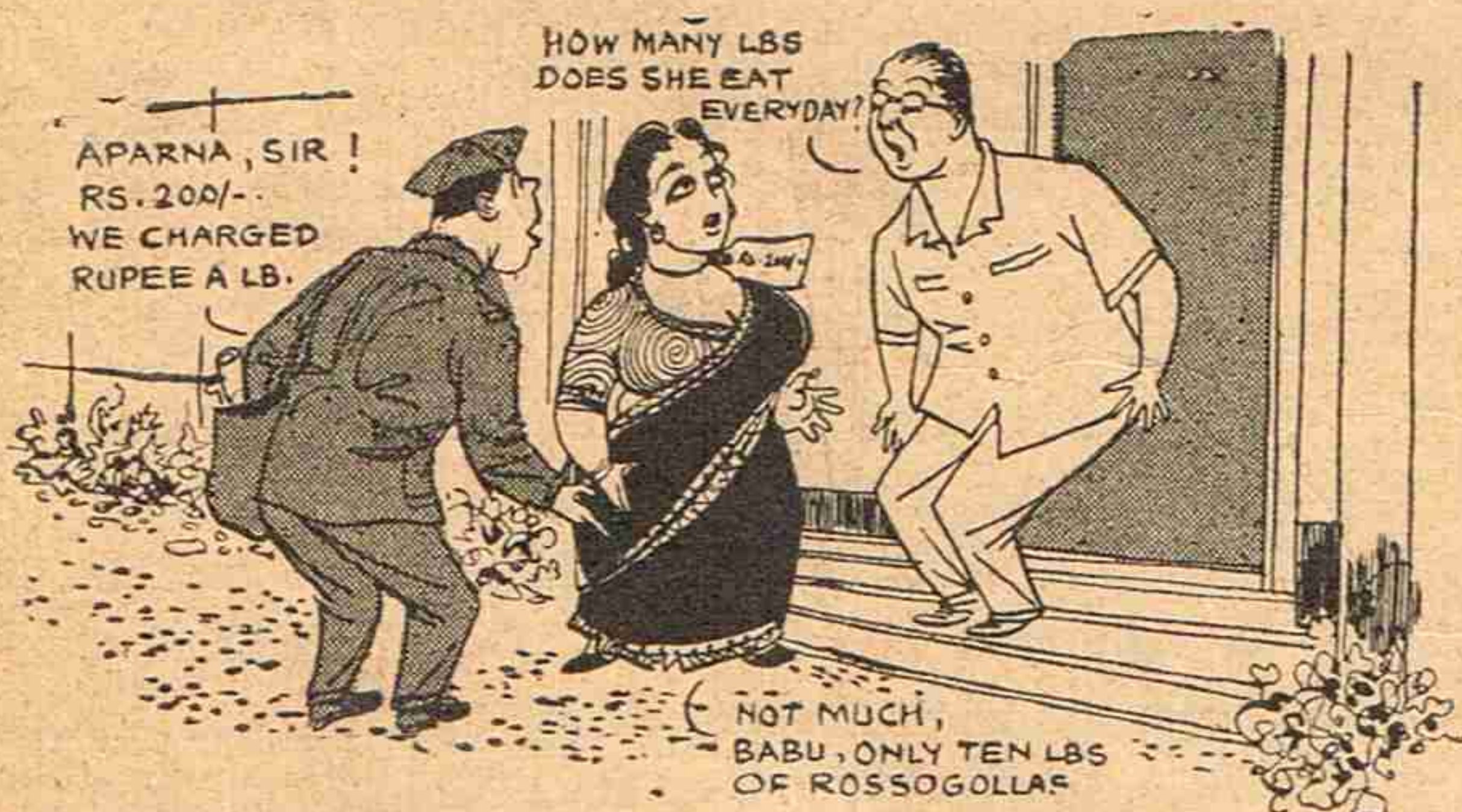


(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MISS APARNA CHATTERJEE (Bankura)

When are we going to meet each other?

Now, this has been going on for three years. Why the hell don't you post yourself from there and I shall accept the VPP at this end?



A. K. GHOSH (New Delhi)

"Marriage among A.I.R. employees must be preceded by official sanction", says an order of the Ministry of Information and Broadcasting?

Let us hope they don't insist on the bride spending her first night with the Minister as is done in some religious sects.

K. V. GOPAL (Secunderabad)

If a man hits me physically, should I hit him spiritually?

Spiritually be damned! Hit him back physically even if he kills you after that. All our spiritual bouts through ages have made us slaves and cowards today.

Do you expect an unexpected fortune?

No! All my relations died the day I burned my mother.

Is Pakistan marking time?

Yes and watching the tide.



Coyneess is a fatal weapon in a woman's armoury, a weapon that completely camouflages the design behind the eyes. Women use this weapon with a subtle artistry which leaves men dumbfounded. Usha Kiran, Maharashtra's supreme charmer, is an old adept at this game and she makes the screen exciting in "Dr. Vishram", a social romance directed by Raja Paranjpe for Suhail Art Productions.

KEDAR MANDIRA (Jullundur)

Are you fond of meeting celebrities?

Celebrated people shrink your stature by their officious patronage. Never meet them. The world is large enough to accommodate your shadow and give you a true measure of yourself without the necessity of fawning upon another.

B. DALPATI (Suva, Fiji)

Do people in India actually burst into a song at the slightest excuse?

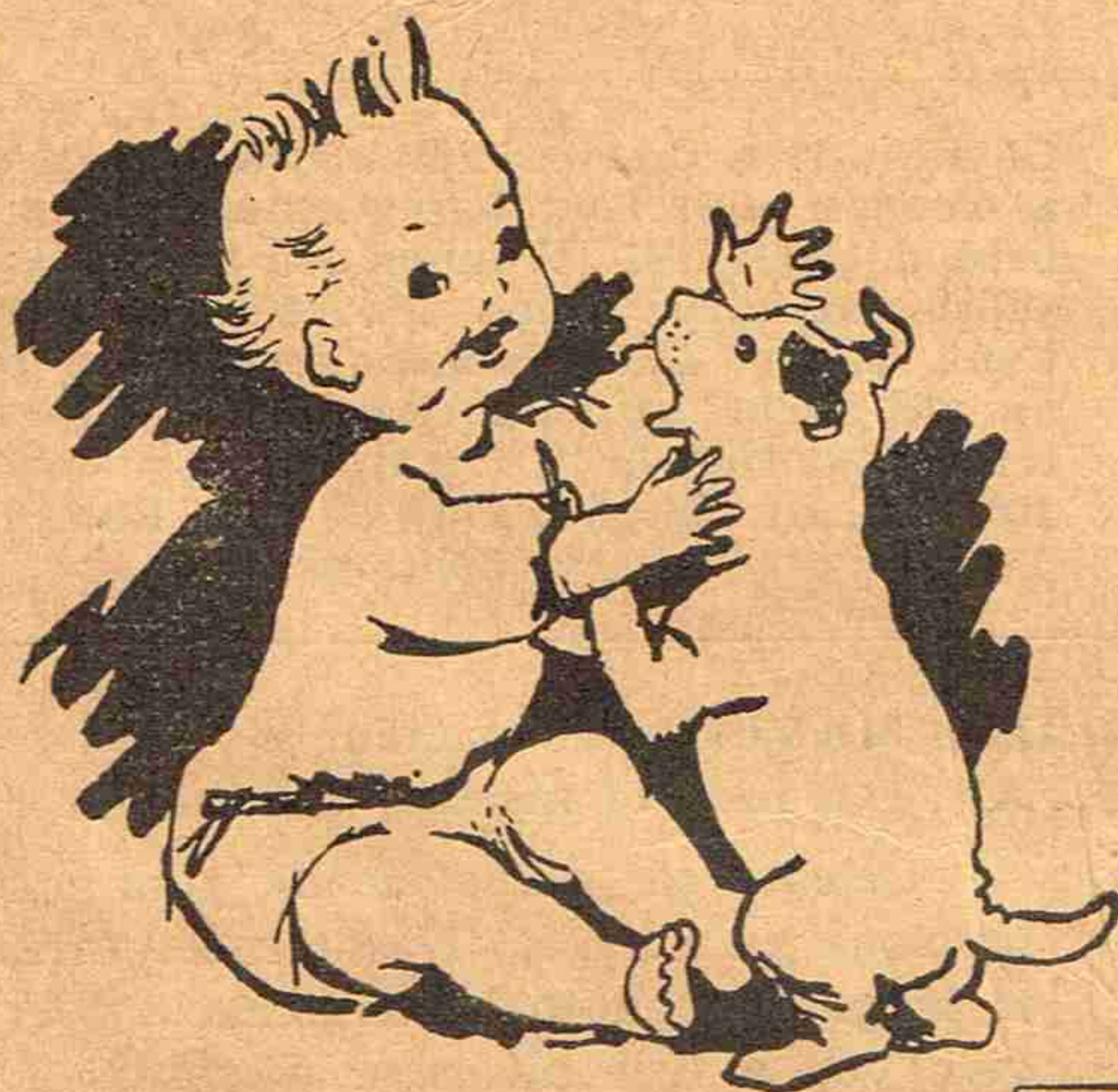
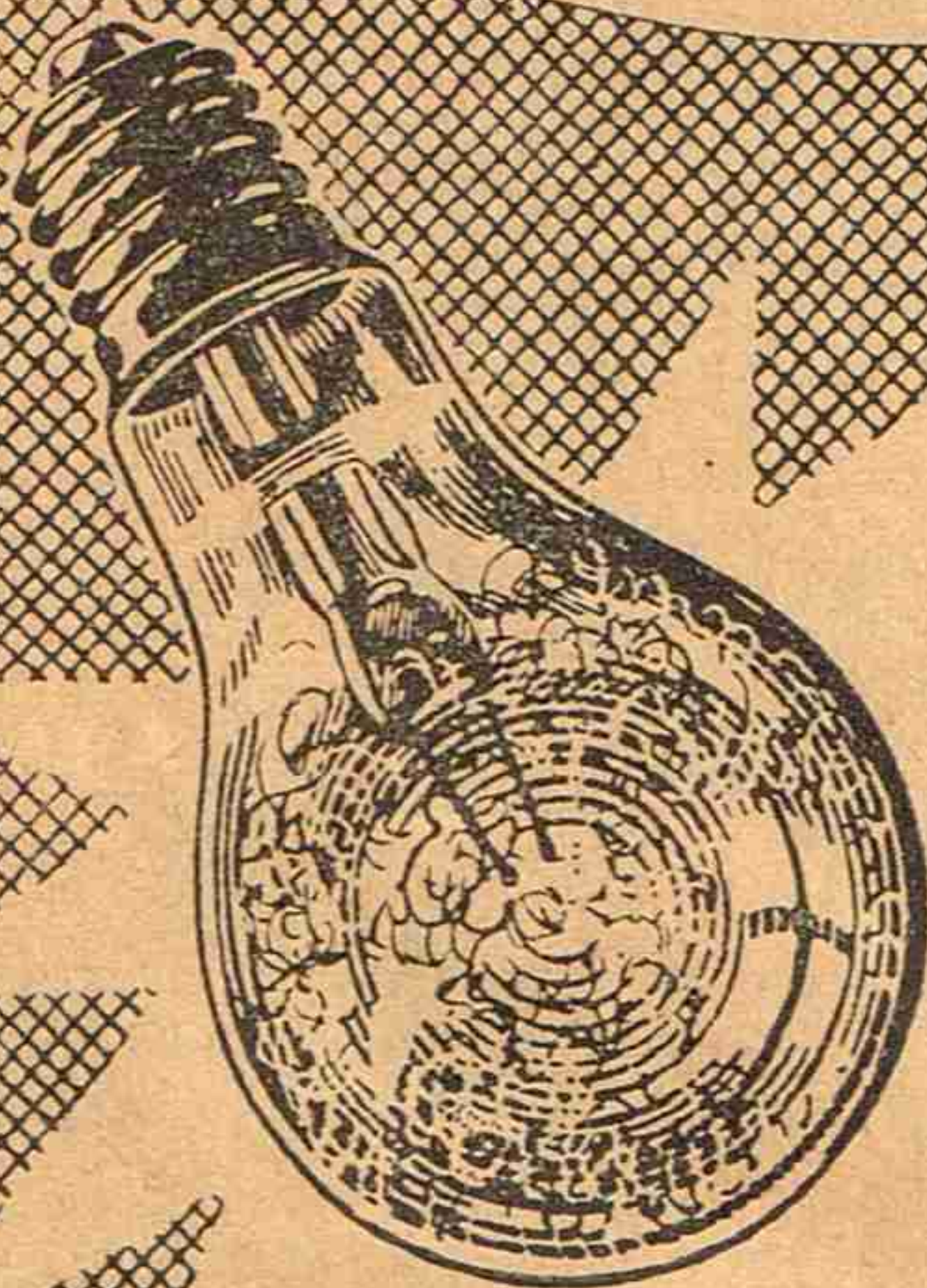
Those songs are for fools who see the pictures. Indians have no time to sing. They are busy with family planning.

MISS A. R. CASTELINO (Madras)

They say there's a man in the moon. Is this true?

Yes, till he lands in bed.

*To recall
happy
moments*



*You can do it
even with your box-camera*

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P. D. JAIN (Ajmer)

Your peace is disturbed by ducks in your neighbourhood but what about me, for there are donkeys in my neighbourhood?

Don't live so near the Ministry.

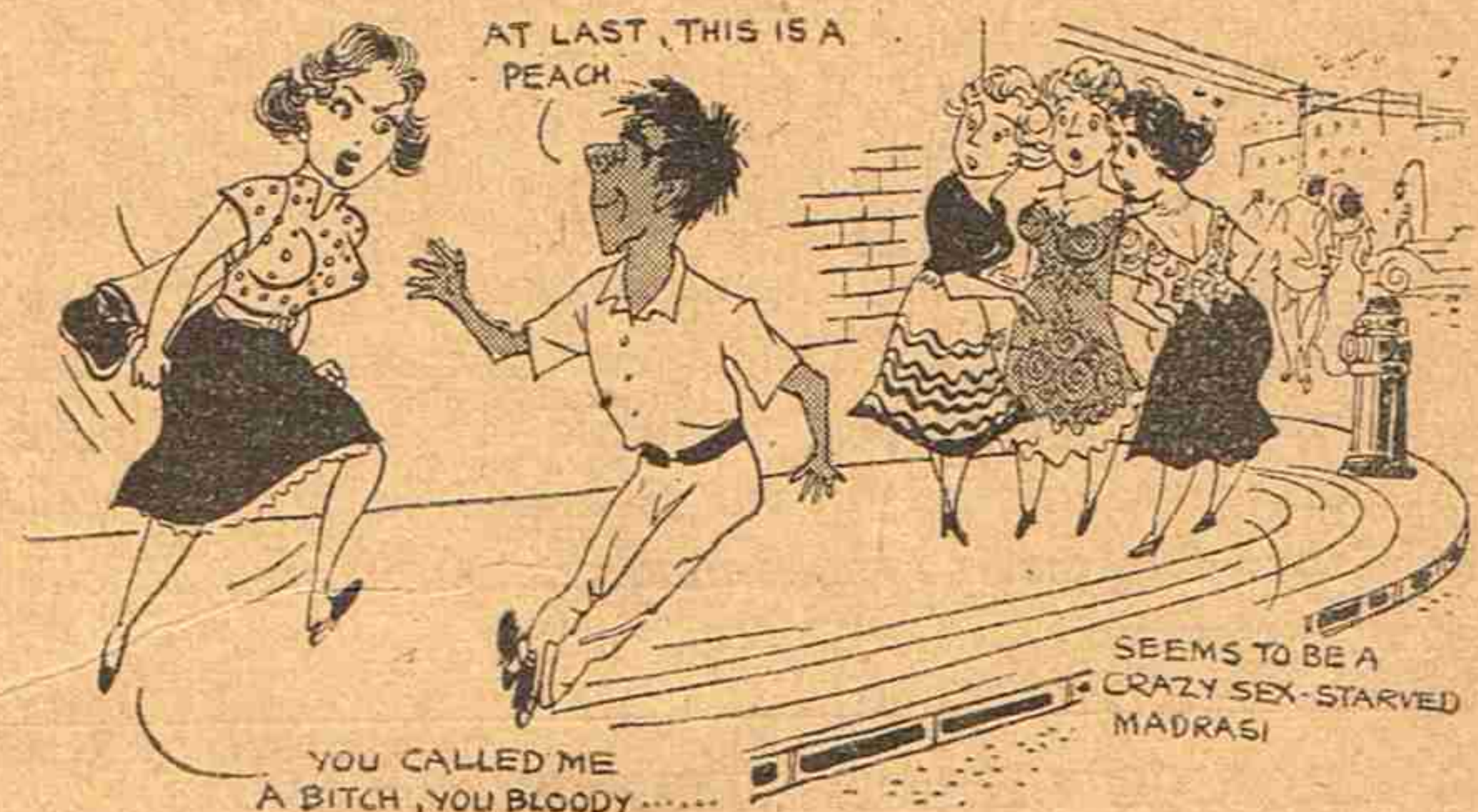
Any dignity about Morarji?

Lots of it! The complaint is about intelligence.

G. R. CHANDRAN (Madras)

These Madras girls are not of an enterprising nature. What shall I do?

Leave them to the Madrasis. You chase the Anglo-Indian girls and they will soon turn Chandran into a "chakram".



MRS. KISHINI MOHANLAL WANAD (Bhavnagar)

How can I send you my flying kiss?

Keep it. Let it sit pretty on your Mohan.

MISS KUSUM LATA RANI (Meerut)

Is Miss Henderson not willing to marry?

She is but she is waiting for a combination of Mammon and Apollo. So far she has met only pot-bellied grocers.

Who are Nehru's kith and kin?

Ask for a Civil List of the Ministry of External Affairs.

What has the Indian film industry done for the progress of the country?

While politicians are busy cutting the country into new bits over shameful linguistic wrangles, the film industry has united the whole country from Kashmir to Cape Comorin by popularizing Hindi, our national language. While politicians are still thinking of making new laws to remove untouchability in the country, the film industry has provided 3200 theatres where the rich and the poor, the Brahmin and the Harijan, all sit together and enjoy a picture without being conscious of their class, status or riches. While politicians cut the country and inflicted a million wounds on the people, the film industry entertained these wounded millions and made them forget their tragic misfortunes of partition. While pseudo-moralists tried to enforce Prohibition and other moral fads by legislation, the film industry produced hundreds of pictures with social themes and purpose and while entertaining made millions see the error of their ways. While politicians could not make up their mind even about our national anthem and its tune after seven years of freedom, the film industry made the nation conscious of music, dancing and other fine arts. And

while doing all this, the film industry paid crores of rupees in taxation to the Government only to find all the money being wasted in badly planned projects. What hurts our film people is that after all this, our useless crowd of politicians sits in judgement over our film folks and gives them sermons of good citizenship. Can arrogance of power go further?

What to do with the dust of Nehru's feet?

Have Nehru's feet already gathered dust? Why not deify his ashes? That will be a lesser evil in this stupid hero-worshipping land.

What enables you to write like Veda Vyas?

I was a learned Brahmin in my previous birth. Who really won the last war?

Russians fought and won it. Americans celebrated the victory.

If I describe Nehru as the Rising Sun of the East? ✓

At 65? The sun looks big and bright enough even while setting.

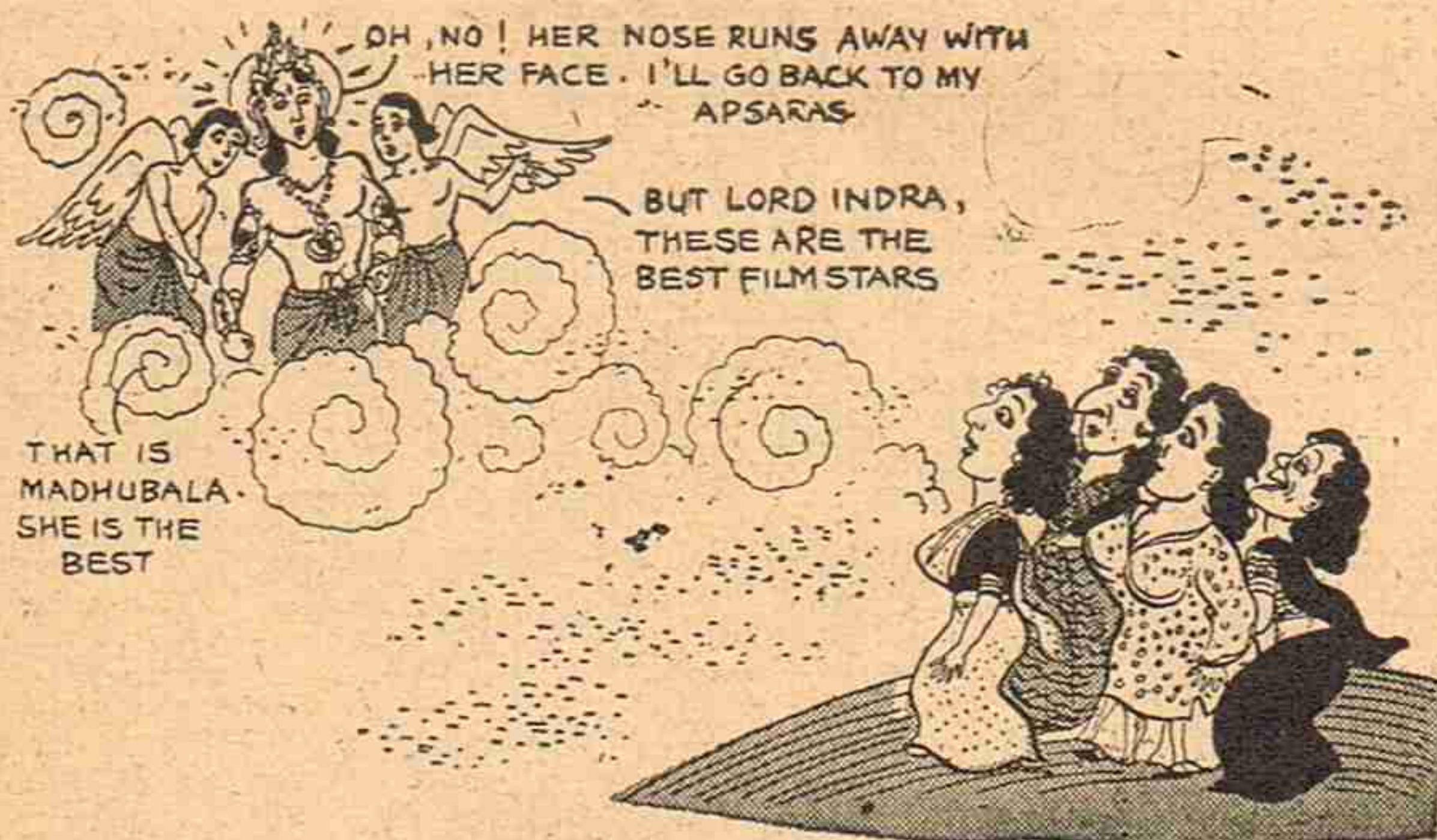
Do our ministers worship God or Gandhi?

They use both God and Gandhi as flowers on the altar of their own ego.

MISS MOHINI GUL (Bombay)

Why don't the gods come down to earth nowadays as they used to do in olden days? ✓

We don't have beautiful women on earth these days.



In this modern world if you don't know ballroom dancing, you are called a damn fool?

I am not a citizen of the ballroom world. I belong to the world in which live people like Nehru, Rajaji, Morarji, Radhakrishnan and others.

MISS ELSY JOHANSSON (Tvaran, Sweden)

May I know what work Mr. Per Wijkman, our ambassador, does in India?

He is in profound meditation. This is a land of yoga where closing one's eyes is the easiest achievement.

ARJAN R. JAGTIANEY (Kuwait)

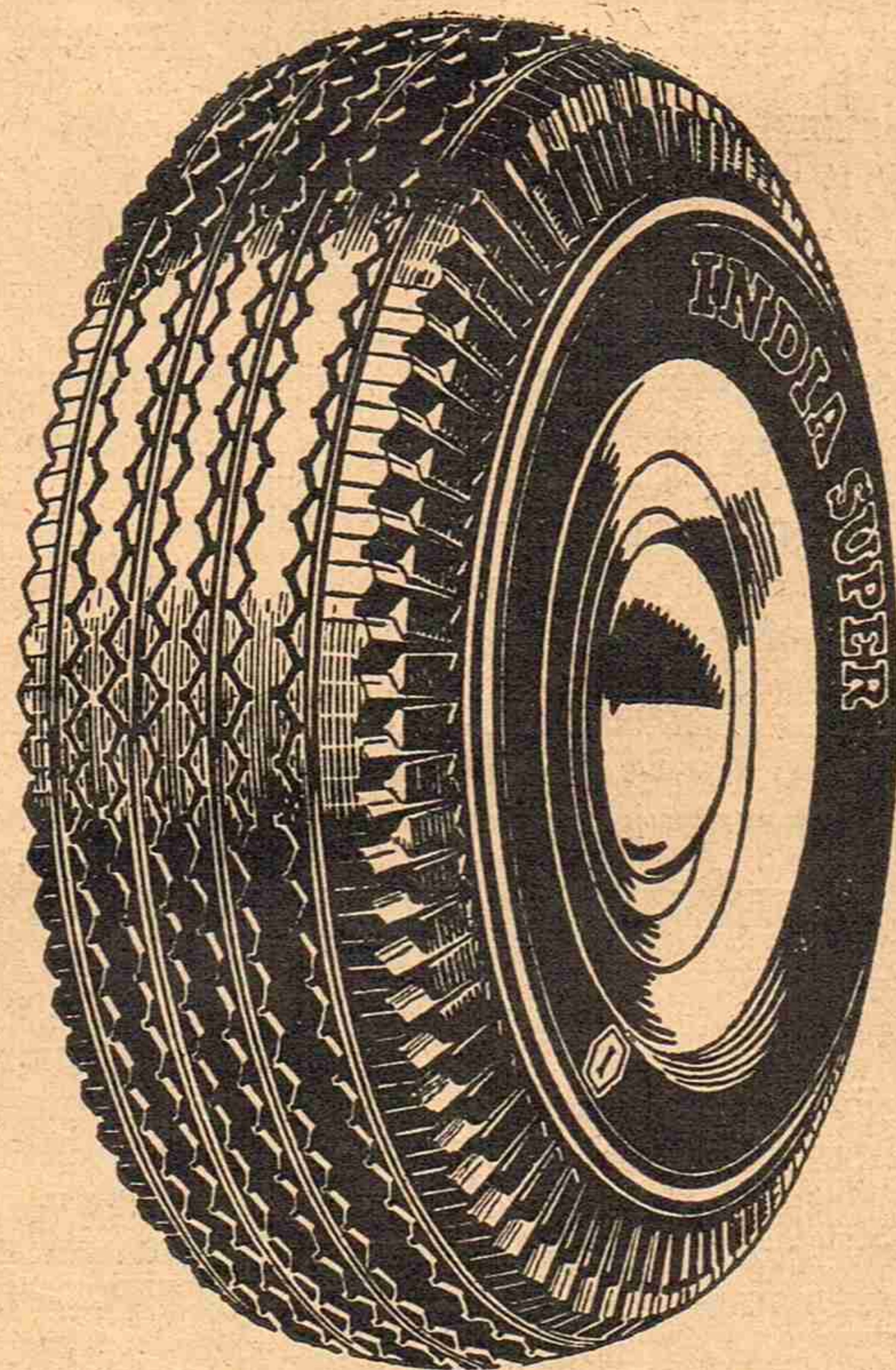
Where do girl-typists work best?

Anglo-Indian girls work best with American men.

P. VISHWANATHA RAO (New Delhi)

Amrit Kaur looks ravishing in a spotless white sari?

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What is your age? It is time you became a Cabinet Minister.

V. S. BARVE (Indore)

My life has been one of frustration and failure. Lead kindly light.

A man of your qualifications (M.A. L.L.B., Visharad) should not give up so easily. Write the story of your failure and frustrations and sell it. The world buys both, stories of success as well as tales of woe.

MISS K. G. RUSSIA (Madras)

This is said to be a secular state. But why pictures of gods and goddesses on the postage stamps?

A secular state does not mean a godless state. For that you must go to the country with your name.

MISS SNEHALATA KANDADE (Bombay)

What will be J. P.'s next stunt?

A visit to Gandhiji.

P. RAMAKRISHNA (Kurnool)

Nargis is appearing these days with 'sindoor'. Why?

Every new role requires a different make-up.

B. MOHANDAS KAMATH (Udipi)

Indian films corrupt our youth says film star Snehaprabha Pradhan. Is this right?

Yes, Snehaprabha left her medical studies and joined the screen.

Russians claim that they have the best and the cleanest streets in Moscow.

Switzerland has cleaner streets without Communism.

K. M. RAO (Calcutta)

Why should Dalmia own newspapers?

Dalmia has many wives and many little children. The little children probably need a newspaper under them.

People say you are very cunning?

That is right! The film industry has no use for simpletons.

Do rossogollas upset your stomach?

Not till they start weeping.

Can Keskar sing?

He thinks so.

I wish to see beautiful girls working as railway drivers and guards?

Which means that you want to sabotage our railways. You talk like a Communist.

How much dowry you had in your first marriage?

A sari, a choli, two glass bangles, a pair of old chappals and some choice abuse from my father-in-law because I eloped with his daughter.

Were you ever insulted by a Gujarati?

Gujaratis never insult others. In an argument they insult themselves and prove the point.

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A. KAMALA (Ranchi)

Have you ever met a sophisticated Bihari girl who wears clean clothes in and out?

Are you so short of soap and water in Bihar? The recent floods must have helped.

Are Russia and China friends or rivals?

Rivals in Communism and friends against democracy.

PRAYAG NARAYAN CHATURVEDI (Mathura)

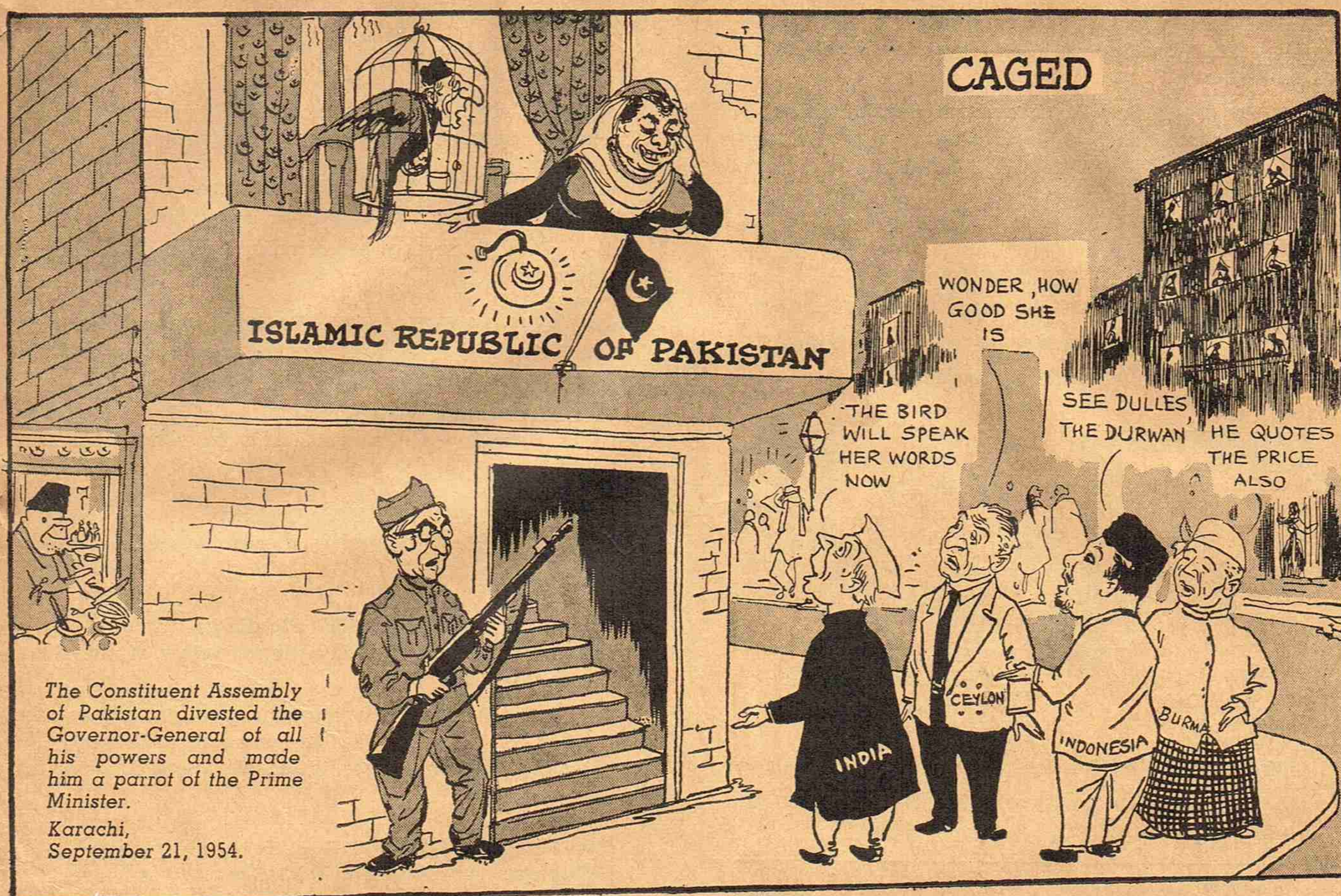
Why are film artistes called stars?

Because they have their days and nights.

V. P. RANGA RAO (New Delhi)

If falsies give way?

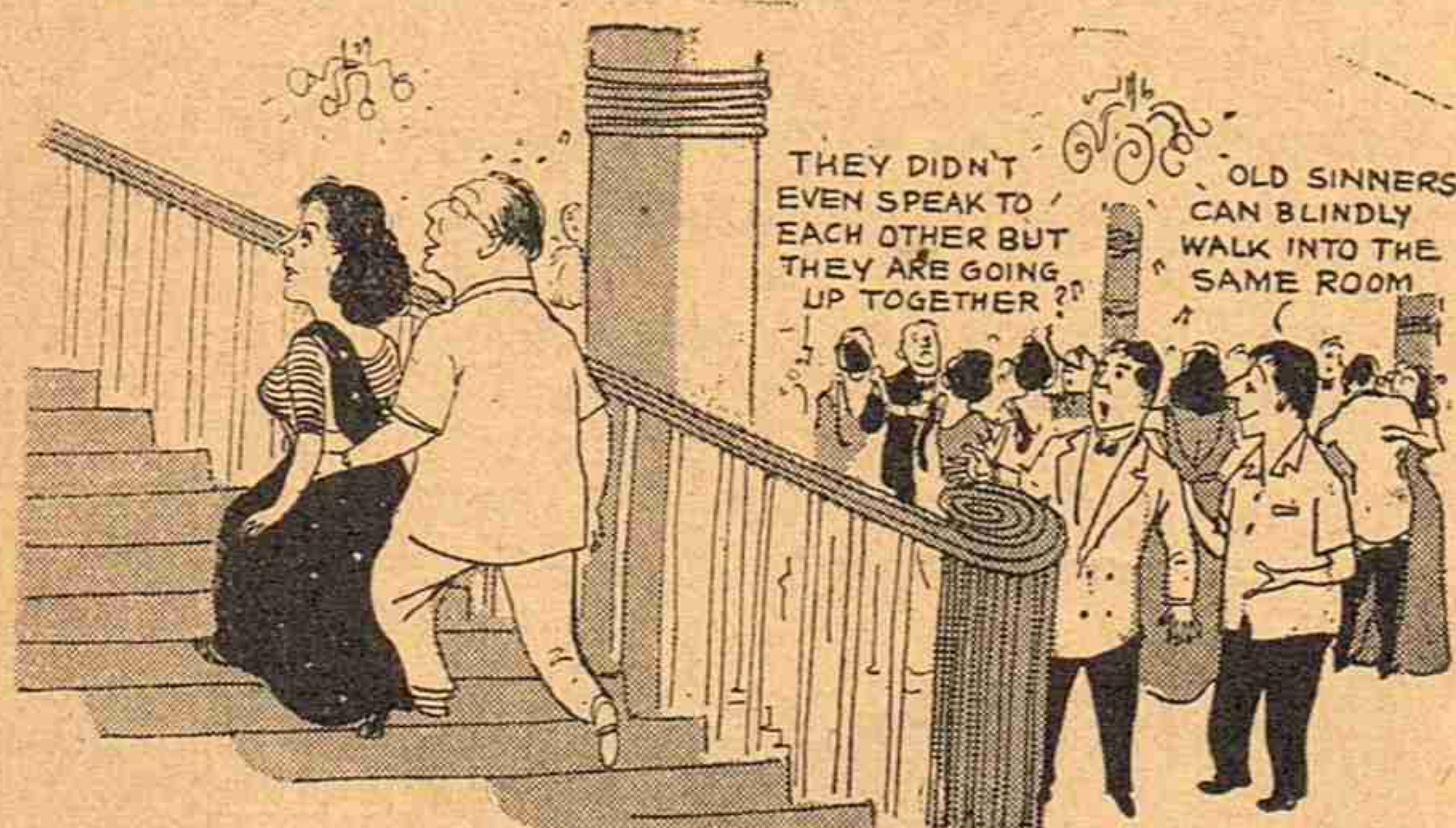
The birthmarks will be exposed.



MRS. GAJENDRAN (Madras)

What thoughts cross your mind when you converse with a much-married woman?

A much-married woman doesn't need any talk or thought. The climax can be reached by masonic signs.



RAJ A. CHHUGANI (Poona)

My neighbours are beggars and bootleggers?

Good! Now set an example by being honest and industrious in the midst of crime and laziness. Every misfortune is a new opportunity.

The Parsi girls here look sleepy, Babs?

Wake up the men! Women become sleepy when men begin to snore.

NARENDRA SINGH (Allahabad)

How is it that you neither go underground like the Communists, nor go up the hills like the Congressmen?

I am neither a worm nor a vulture. A son of the soil remains on the soil.

✓ Which variety of cheeks ensure better result in diplomacy: the Menon variety or the Vijaylakshmi variety?

Both are unsuitable. Between Menon's cheek and Vijaylakshmi's cheeks our diplomacy has become a cheeky affair.

Kripalani says that in present day democracies you cannot call your wife your own?

That may be his experience. Mine is different. The constitution of married life is drafted in bed.

In the July '54 issue you say that you want 'progress that will create food, wealth and strength. The rest can wait'. Surely this is the language of a Communist?

Can't an Indian nationalist also say it?

RAMA RAU S. (Madras)

Will Om Prakash succeed in proving that "Duniya Gol Hai"?

The girls he has bluffed will have to prove that.

M. VAIDYA (Madras)

Is it just the motive of conversion or the love to better the lot of our masses, which inspires Christian missionaries to do social work in India?

All missionary religions primarily believe in the strength of numbers and though some of their missionaries do a bit of good their main emphasis is on conversion.

N. M. ABDUL SAMAD (Coimbatore)

Why are your Indian Muslims not patriotic to your Indian Union?

As a visiting Muslim from South Africa, you should have asked this question to your 'jatwallas' after making the discovery. Those who are traitors know the reason better.

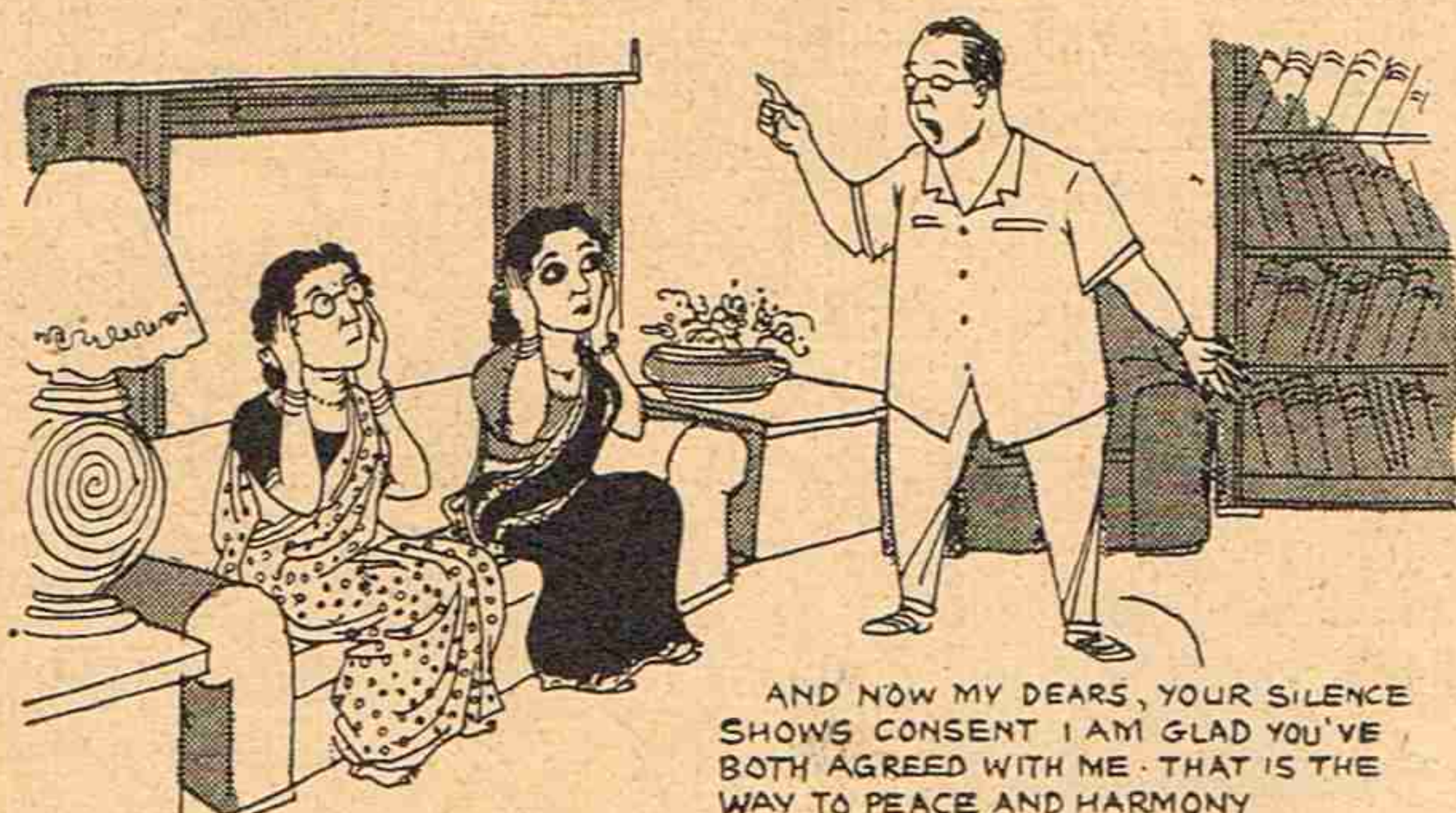
D. J. JHALA (Rajkot)

Why don't you answer your critics?

And deny myself the benefit of their guidance?

✓ For a happy home, what is your prescription?

No two-way traffic in words.



Why aren't Vijaylakshmi's daughters in the news?

Give them some time. The Nehrus draw their energy from limelight.

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T. C. THAKER (Ahmedabad)

✓ If you are taken to a hospital where there are only ugly nurses?

No further treatment would be needed. They can arrange for my funeral straightaway.

MRS. SAVITRI M. VASWANI (Bombay)

We live opposite Rehana, the film star?

That is facing a glamorous past and a dark future.

KRISHNA CHANDRA CHOUDHARY (Muzaffarpur)

Is there any difference between the Chinese and the Russian Communist?

The Chinese Communist is a good traveller. The Russian one is not. And travellers like new countries.

BENEDICT MANUEL (Fort Cochin)

✓ Can you name a common disease amongst women?

Motherhood!

K. LAKSHMINARAYANAN (Bombay)

Your opinion on the educational policy of the Bombay Government?

The Bombay Government has no educational policy. It tries to cut the coat according to the cloth. And since Prohibition the cloth has shrunk a lot.

A. RAGHAVAN (Hindukur)

Why does one man break another man's head?

Isn't that the centre of arrogance?

JAGDISH G. SAMBRANI (Bombay)

I am feeling quite lonely in Bombay. Please suggest something interesting otherwise I will be a mad man instead of becoming a lawyer and a judge?

Come and talk to me sometimes. You live very near and you can always take an appointment by phoning 89214.

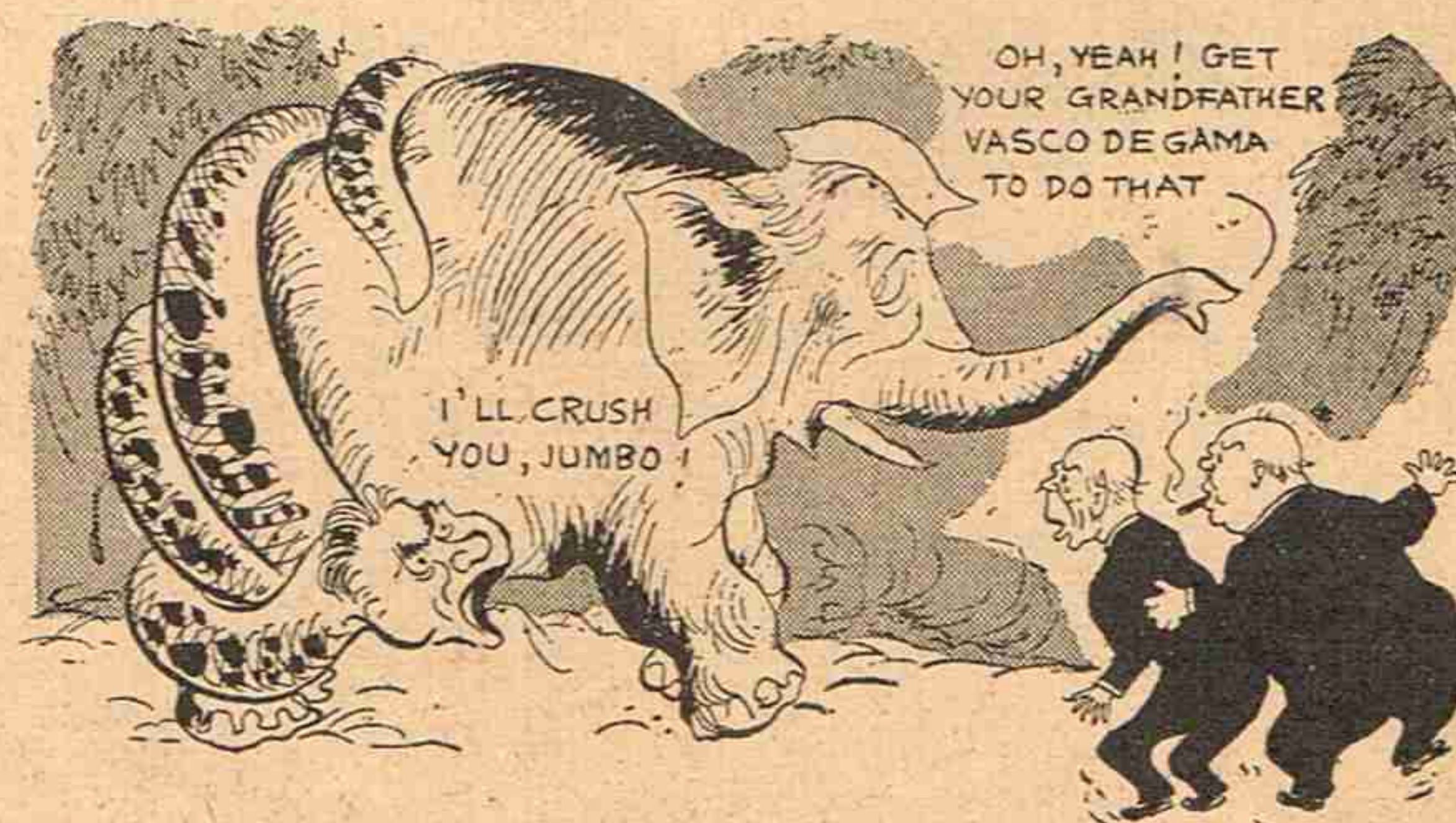
How do you like R. K.'s trademark?

It built a studio, not a home yet.

A. N. NARAYANA RAO (Mysore)

What is Goa?

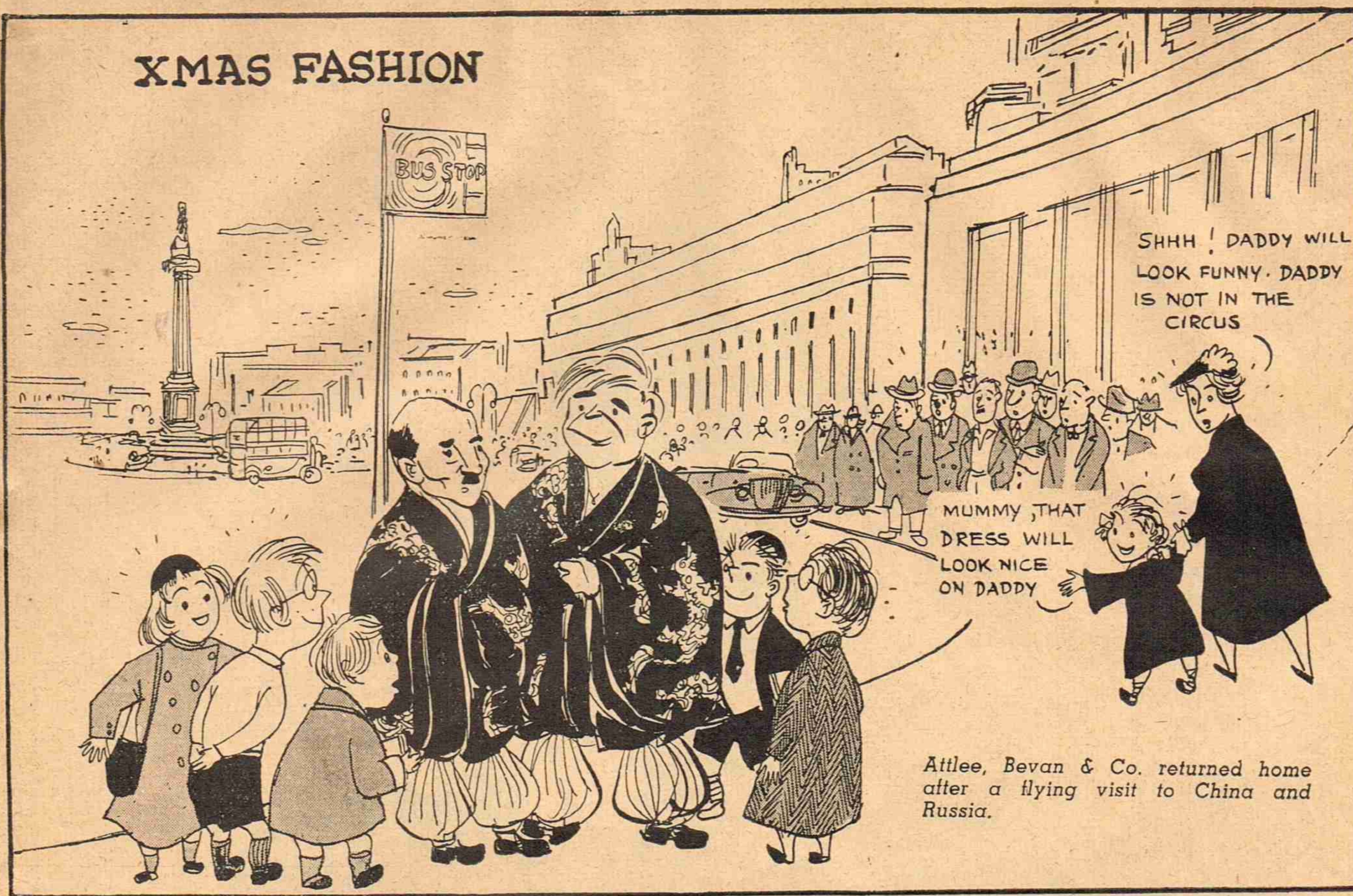
At the moment it is a Portuguese boa trying to crush the Indian elephant.



What are glow-worms?

Little vanities who think that they are controlling the world's traffic during the dark hours.

XMAS FASHION



Attlee, Bevan & Co. returned home after a flying visit to China and Russia.

When does one hear the step of Destiny approaching behind him?

Destiny is no thief to walk behind. Destiny stalks ahead of the man with muffled steps which neither man nor God can see or hear.

M. S. VISVANATHAN (Poona)
If Nehru quits the Cabinet?

Then we don't need the cabinet. We can fill a small drawer with the rest.

Do you want to possess a 'kamadhenu'?

And be a milk-thief? I shall remain a journalist and work hard.

Is the A.I.R. really improving since Keskar came in?

Keskar popularized Radio Goa and Radio Ceylon. It is our present national trait to help everyone else but ourselves.

MRS. DOLLY RIZVI (Bombay)
Who is your barber please?

My head doesn't wear a crown to lend name and distinction to my barber.

MISS SUDARSANA (Kota)

I heard that Dilip and Raj are great lovers of brandy. Is it true?

Oh, no, they are both Communist-minded. They like whiskey.

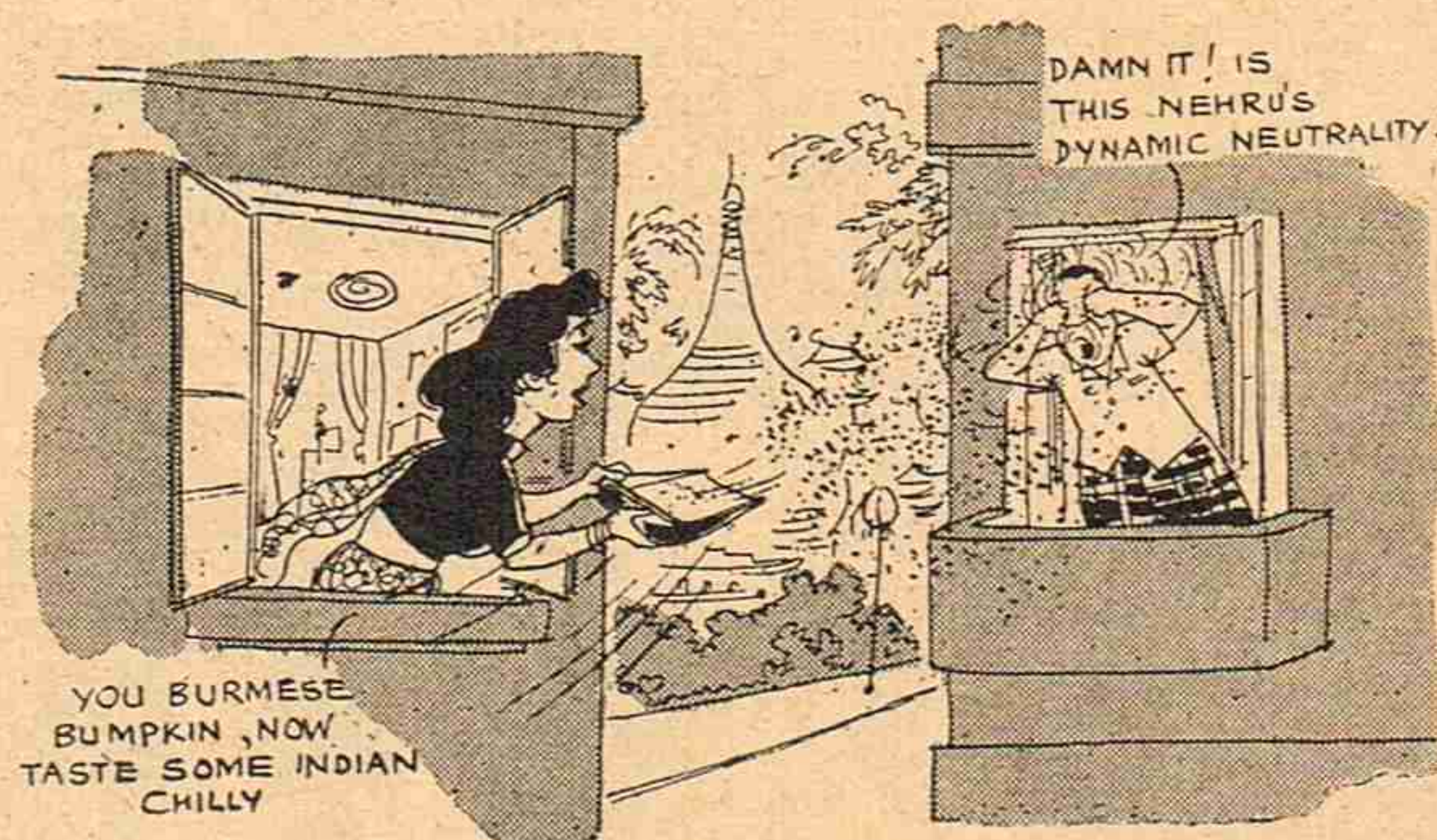
How rich is Vyjayantimala?

By now she should be worth twenty lakhs of

rupees without counting the cars and the diamonds she flaunts.

MISS PUSHPAKUMARI (Mandalay, Burma)
He winks at me through the window?

Wait for a favourable breeze and let him have the chilly powder right in the eye.



Who is the most competent member of Nehru's Cabinet?

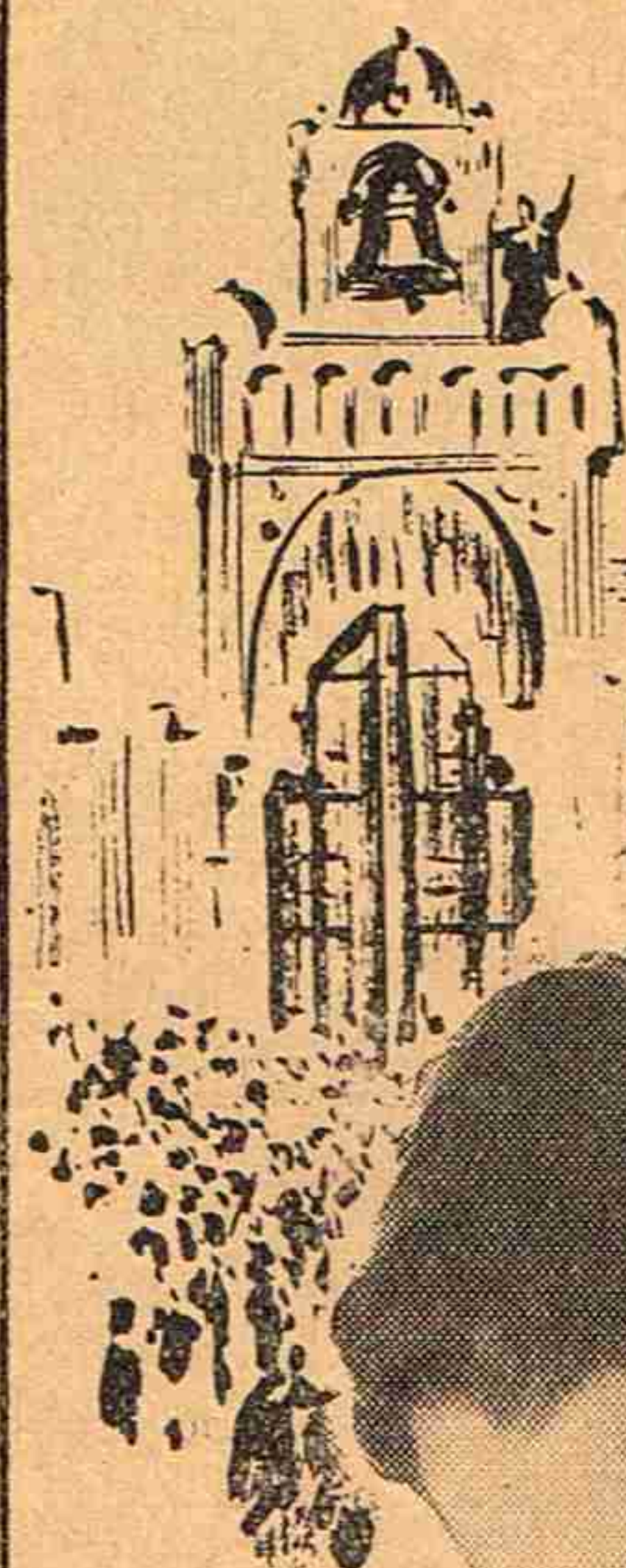
Rafi Ahmed Kidwai. Others seem to be waiting for Nehru to do all the work.

MRS. N. K. DAS (Bombay)

How can I help an 18-year old friend of mine who suffers continually from asthma? She has become disillusioned and unhappy.

Take her to a good homeopathist and give her some sensible homeopathic treatment.

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character—
from
Classics
to
The
Screen
ULLHAS
as "THE HUNCHBACK"
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What do people mean when they say that a certain marriage has succeeded?

That is a compliment to the acting talent of the partners in marriage.

ARJAN D. BHARWANI (Djakarta, Indonesia)

What is the function of love in Soviet Russia?

Production of steel and children.

Do you hate the devil?

I never hate anyone who does his job well.

What is A. J. Patel's secret ambition?

He wants to buy the city of Bombay, failing which he wants to disfigure it. For our sake I hope he buys it.

"Women are in churches, saints; abroad, angels; and at home, devils", says G. Wilkins. What are they in politics then?

A nuisance!

What is Chiang Kai Shek doing these days?

He is inviting the world to his funeral.

What is Shri D. G. Tendulkar's next attraction?

Something more of Gandhi and Nehru! Tendulkar is a hero-worshipper.

What is your opinion about Sir Chintaman Deshmukh?

Sir Chintaman has failed in his job.

What do you think of 'yellow' journalists?

I have not met any yet. All write for a living.

JOGINDER PAUL SEHGAL (New Delhi)

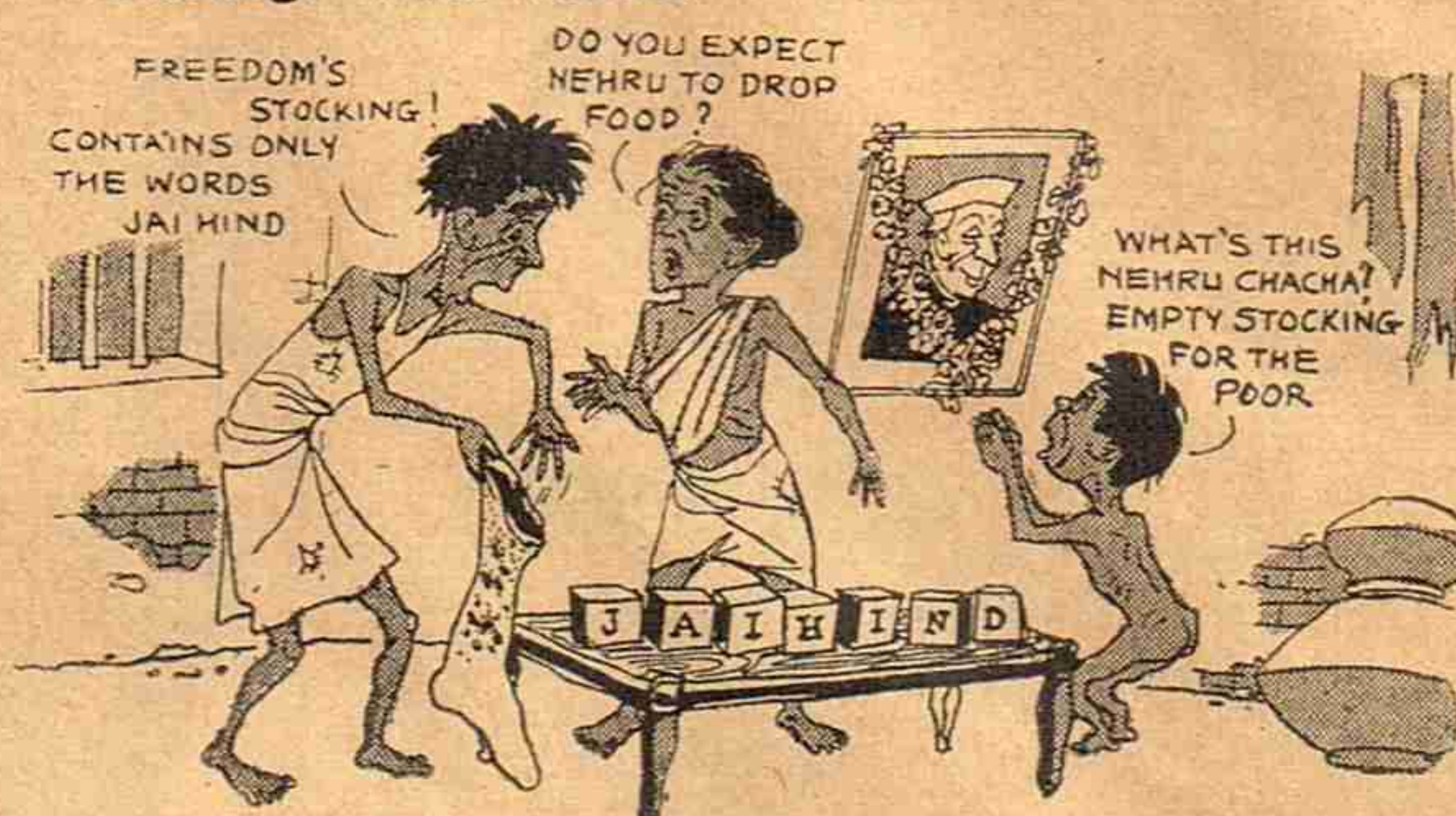
Why is the crow supposed to be a very wise bird in India?

The crow comes to dinner with the dead ancestor.

A. N. NARAYANA RAO (Mysore)

What is Nehru's portfolio?

He is the nation's Santa Claus. He fills our stockings with words.



S. V. NATH (Poona)

Do all Congressmen laugh in Hindi?

At home they laugh in regional languages and outside they frown at us in Hindi.

From where to where has C. D. Deshmukh jumped?

A jumping frog often jumps out of the well.

Why don't we get educative films?

Wasn't Chetan Anand's "Taxi Driver" educative? A school teacher produced it.

OH! WHAT A THRILL

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IT'S A

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BRASSIERES
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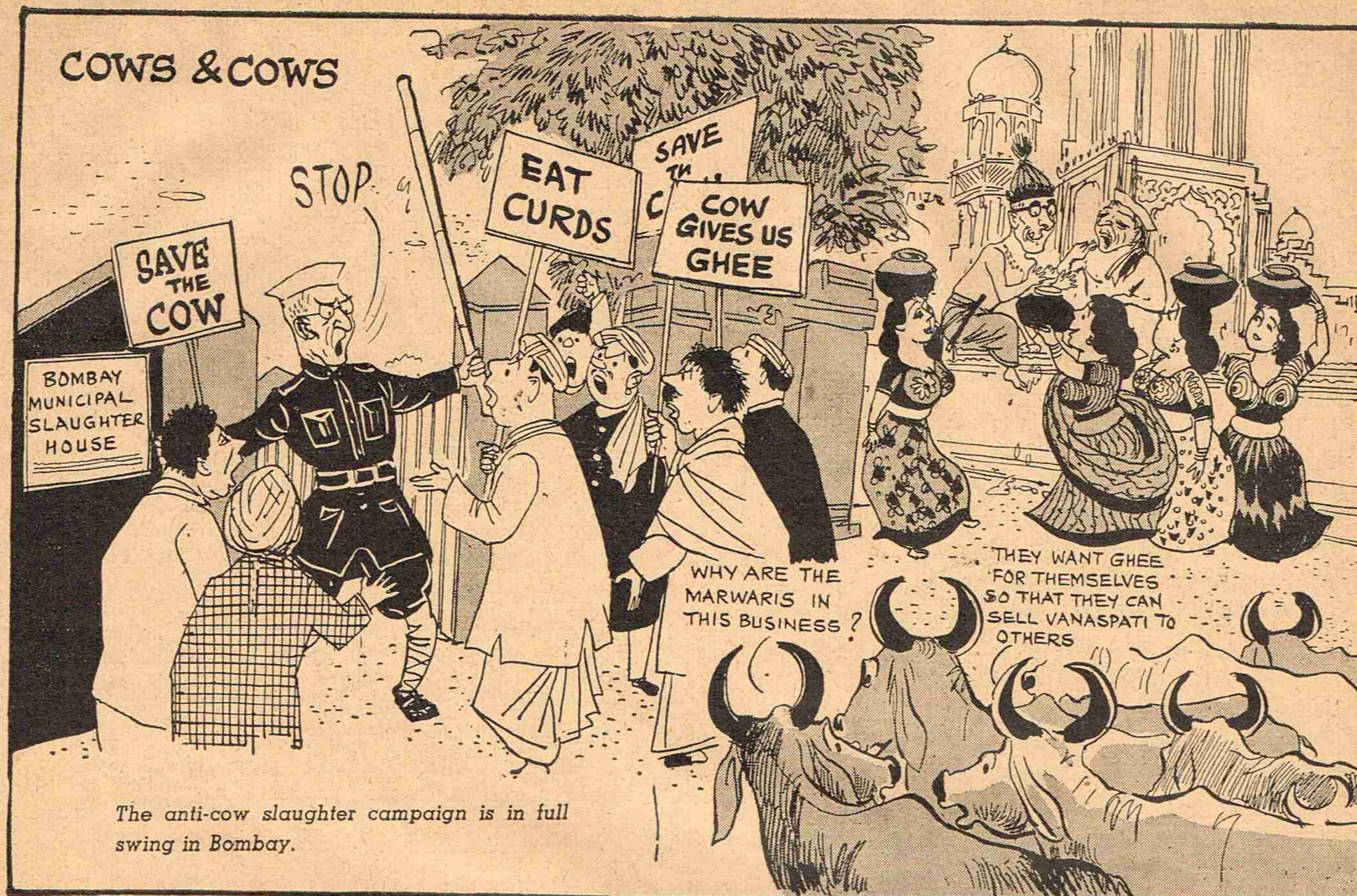
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The anti-cow slaughter campaign is in full swing in Bombay.

What happens when income is half the expenditure?

You sail with the man whose income-tax is three fourth of his income.

Where exactly are you now, sir?

On the brink of bankruptcy! Thanks to the free readers and the producers!

Can you name any single achievement of Maulana Azad in all these years?

He gave Rs. 60,000/- to the Shibli Academy of Azamgarh.

Adam knew no vices?

Eve had no clothes. Man took up vices only to strip a woman.

Can Baburao sing classical music?

I can make my wife sing. Isn't that enough?

BAGH SINGH CHOWDHARY (Jodhpur)

Do you allow me to become a Communist?

No! Wait till I become one.

A. K. VASUDEVA (Mercara)

Who is the worst enemy of Bharat?

The lazy Indian who expects the Government to help him.

When will the Hindus bathe in the Sindhu?

Not till the history of the recent years is re-written. It is time we revised our Vedic hymns and marital mangalashtak. We can't invoke the spirit

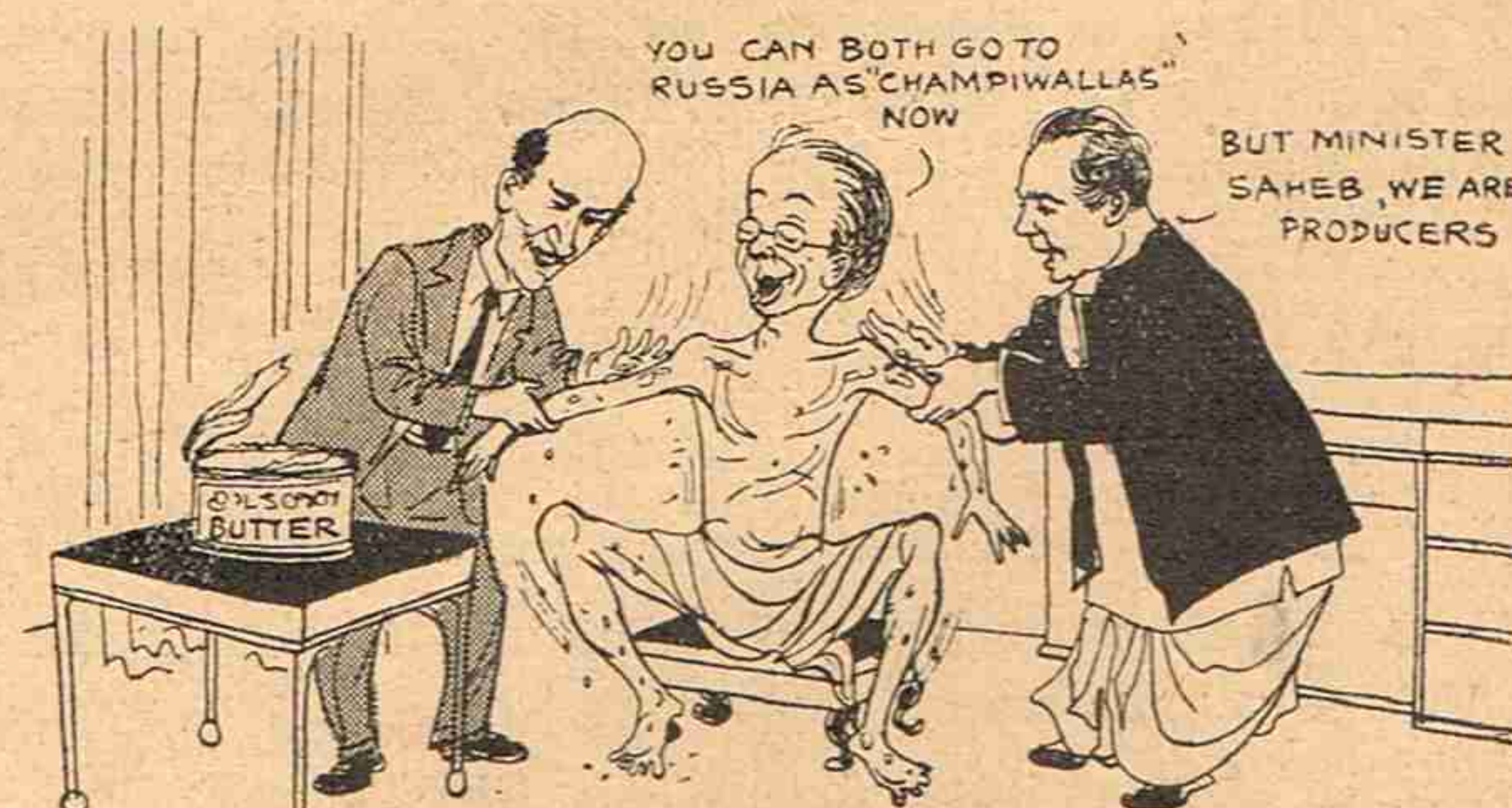
of an invisible river as a witness of our sacred ceremonies. What greater disgrace can the Hindus suffer than to lose a part of their spiritual heritage?

Did you ever imagine that your "filmindia" would be circulated in villages?

A magazine that flies to 57 countries of the world can go anywhere.

What is the best way of utilizing butter these days?

You can use it on a Congress minister and get a free trip to Russia.



JANARDHAN RAGHUNATH (Bombay)

Why hasn't Indira Gandhi a gay face at this age?

A single mistake often becomes a veil of sorrow on a woman's face.

M. P. C. GUPTA (Jaipur)

If there is a fire at "Girnar" what would you like to save first?

My books! Some of them are too rare to be got again.

K. D. HINGORANI (Bombay)

What God do you invoke when in worldly mess?

Lord Shiva! The troubles of a critic need a terrible deity.

What do you dislike most about our millionaires?

Some of them have forgotten their early struggles and cultivated a synthetic aristocracy.

M. VASUDEVAN NAIR (Kozhikode)

Tendulkar says "filmindia" will die with Baburao. Is it true? If so what a pity, Patel!

Let something at least die with me. I'll then have an invisible memorial.

H. S. HANSPAL (Calcutta)

Must all films have some purpose?

All films have some purpose or other. But hiding the purpose is the real art in entertainment.

E. DAS ERNEST (Bangalore)

Do you like Christian hymns?

Some of them are very sweet to the ear.

M. R. BHANDARI (Kathmandu, Nepal)

What is your view on prayer?

Prayer charges the battery of faith and often lights up a lamp in darkness.

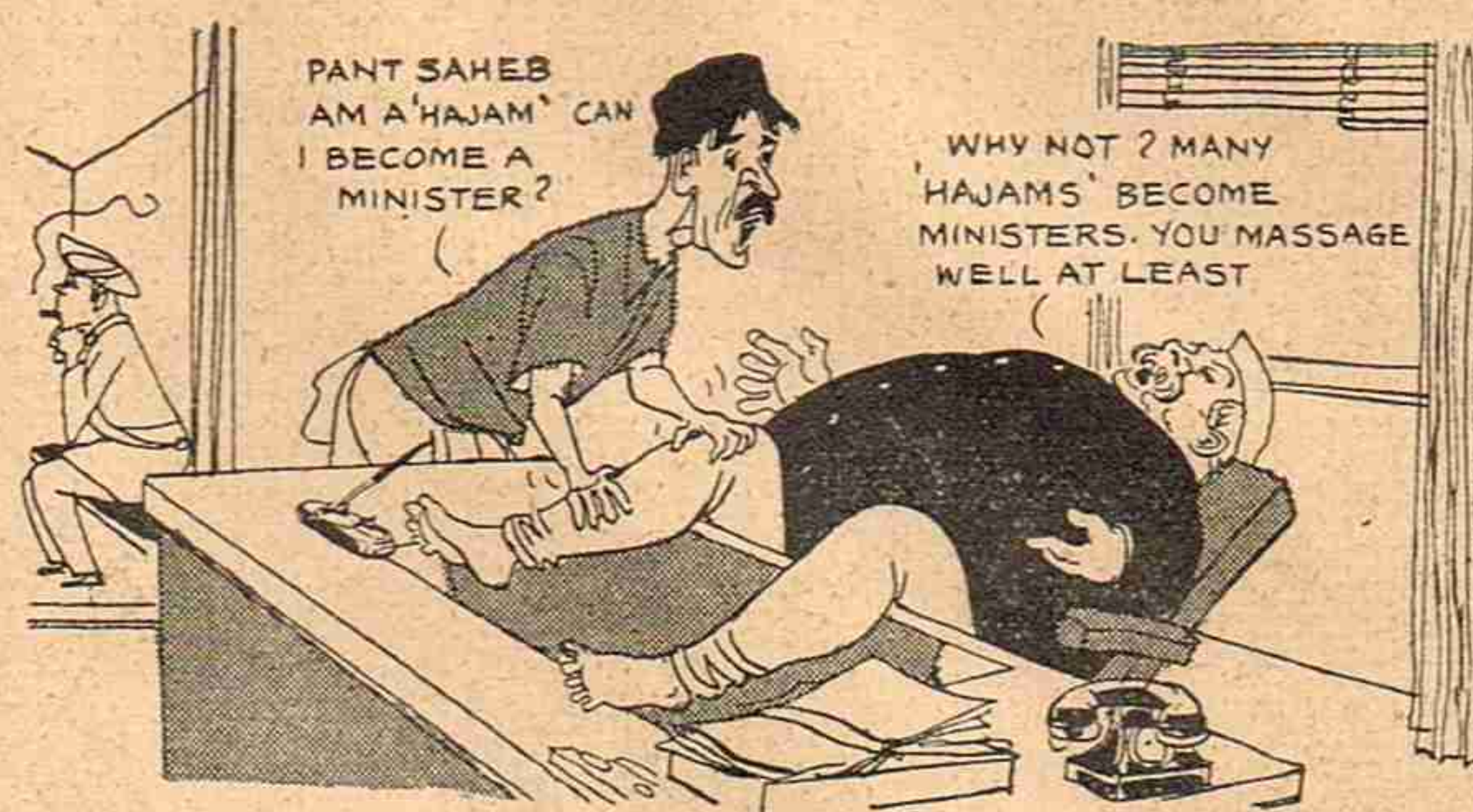
Nargis loves Raj and Raj loves Nargis?

And Krishna loves Raj! That completes the eternal triangle.

MAHENDRA NATH CHATURVEDI (Lucknow)

"Promotions on basis of efficiency". Please define efficiency?

Efficiency in tickling the right rib.



MRS. VISALAKSHY RAMANATHAN (Calcutta)

In what respect are the Muslims in India not free?

They are not allowed to indulge in their old pastime of rioting.

We have not yet hung Nehru's photo in our little house. Shall we?

Do! His photo doesn't talk.

How do Rita Hayworth's films manage to pass our censors?

Hollywood producers don't film her acrobatics in bed. They don't want to kill our censors.

How to escape from the mailing list of the "American Reporter"?

That is a national problem which must be thrashed out in Parliament on war basis. Why don't you write to our Ministry of Defence?

Who is your assassin?

V. Shantaram! He called me a blackmailer and then hid himself in the underworld of cads and cowards.

SATISH KUMAR (New Delhi)

How to pronounce the name Marilyn Monroe?

Open your eyes wide and whistle.

P. K. SREEDHARAN NAIR (Selangor, Malaya)

The present map of India looks so funny, eh?

The future one is going to look funnier unless we learn map-drawing quickly.

C. MOHAMMED ALI (Madras)

Future of Vyjayantimala?

Usually the present of the mother is the future of her daughter.

M. S. ANANTHARAMAIAH (Kankanhalli)

Why are Indians sent back from everywhere?

Because we keep both our hands busy in our trouser pockets when someone tries to hit us. We are soldiers of dynamic neutrality.

Why don't they allow Mahatmaji to sleep peacefully?

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He never let us rest when he lived. The old guy is getting it back now.

H. R. PARTHA RAJA IYENGAR (Poona)

How can I get a Usha Sewing Machine on the hire-purchase system?

For the Bombay zone, write to Mr. G. D. Gupta, Bombay Premier Trading Co., 230 Hornby Road, Bombay 1. Mention my name and you will get a quick reply and a good machine. The Usha machine has beautiful craftsmanship which makes it the best buy in the market.

Why are some commercial firms like Tatas, Birlas, A. C. C. and others not giving their advertisements to our filmindia though our magazine sells better than any other?

Why not ask them? Here are the addresses: J. R. D. Tata, Bombay House, Bruce Street, Fort, Bombay; G. D. Birla, Birla House, New Delhi; Lt.-Col. Sawhney, A.C.C., Churchgate, Bombay 1. If a thousand readers ask them your question these big guns might start firing.

K. LAKSHMI (Madras)

Does R. K. Karanjia of "Blitz" believe in astrology?

Not after Devdas Gandhi got out of him ten thousand rupees.



Why don't you wear khadi?

I haven't a thick skin.

Poor Veera! Even her marriage career was a short one.

Oh, no! She has now gone to Pakistan to marry another Muslim.

Do you consider the Madrasis as locusts?

No, I call them bees of business.

The report of the Press Commission of India runs into 1000 pages. Who will read it?

No one will. People are busy reading "film-india". They can't be disturbed.

What do you feel when you see a woman weeping?

I feel like giving her a good beating to provide her with a good reason for weeping.

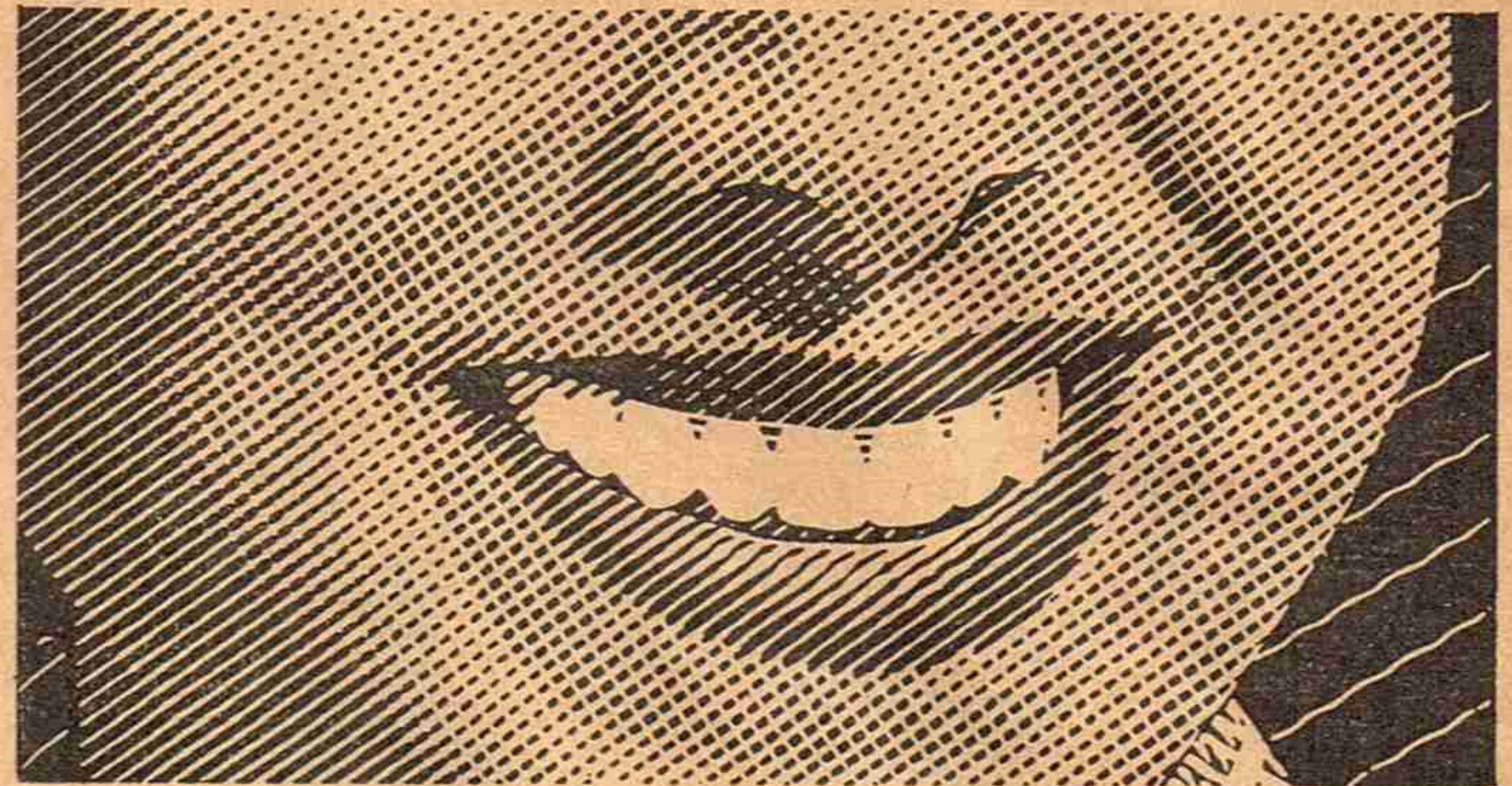
I thought Guruji Golwalkar would become another Shivaji but alas!

We don't want Shivajis now. We want Stalins.

C. V. VASUDEV (Bombay)

What job would you suggest to a parasite?

Did you MACLEAN



your teeth to-day?



Of course I did!

For an attractive smile you must have healthy teeth. That's why I clean them with MACLEANS Peroxide Tooth Paste, twice a day — every day. A special ingredient in MACLEANS removes the dingy coating, and brings out the natural whiteness and sparkle of the enamel. For whiter teeth, firmer gums and sweeter breath — use MACLEANS!

"...Maclean's Tooth Paste is by far the finest of the many brands on the market to-day."



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Also available with **CHLOROPHYLL**

Honorary Secretary to a Minister.

Is Prithviraj a politician too?

For an experienced actor like Prithvi that is the easiest role to play. All one needs for it is an empty head and a Gandhi cap.

What will you do if kissed by an air hostess?

I'll give my purse to my wife and drag the air hostess to a brain specialist.



What is Kishore Sahu's latest discovery?

A charmer from Bhopal called Venus Bannerji. He made her his mother in "Hamlet". The man is becoming religious.

What do you do when people bark at you?

I fancy them as my pets. That makes the bark musical.

What will happen to Shorey when Meena dies?

A Punjabi gentleman never becomes a widower.

Is Dr. Keskar a man of vision?

Yes, he sees a rainbow in Nehru's smile.

Do you think Prohibition will succeed in India?

Not in another thousand years.

Do dogs of actresses pray?

Yes, they pray for the husbands.



What is virtue in a millionaire?

His money is the virtue, its misuse is the vice.

What is Dahyabhai Patel doing now?

Attending dinners and receptions! He is the Mayor.

Has Communist China any territorial ambitions?

People who multiply like rats need new rat holes.

Are there saints in "Girnar"?

There is one in the making. Give him another 50 years.

How long will our secular state last?

To last we have to remain secular. So make up your mind.

No two Madrasis think alike?

They believe in Fundamental Rights.

What can we learn from S. K. Patil?

Patience!

Have VIP's a language?

They have a face and a past.

How will Mridula Sarabhai feel if Sheikh Abdullah runs away to Pakistan?

She might turn round and say that he went there as our honorary ambassador.

What is the greatest achievement of Krishna Menon?

His conquest of Nehru.

SUBHASH J. RELE (Bombay)

My father-in-law is a bit psychic?

That is a polite description of a crank.

How does Prithviraj begin his day?

With everyone in his house touching his feet.

What has Krishna Menon taught us?

That flattery brings both prestige and profits.

What is T. A. to a M.P.?

His wife's annual wardrobe.

STRENGTH



You cannot go wrong when you choose EASTERN STAR

ATLAS CYCLE INDUSTRIES LTD.

SONEPAT - NEAR DELHI

Are beggars courageous?

Those who sell charity cannot afford to shiver.

What is Habib Hussein's expensive luxury?

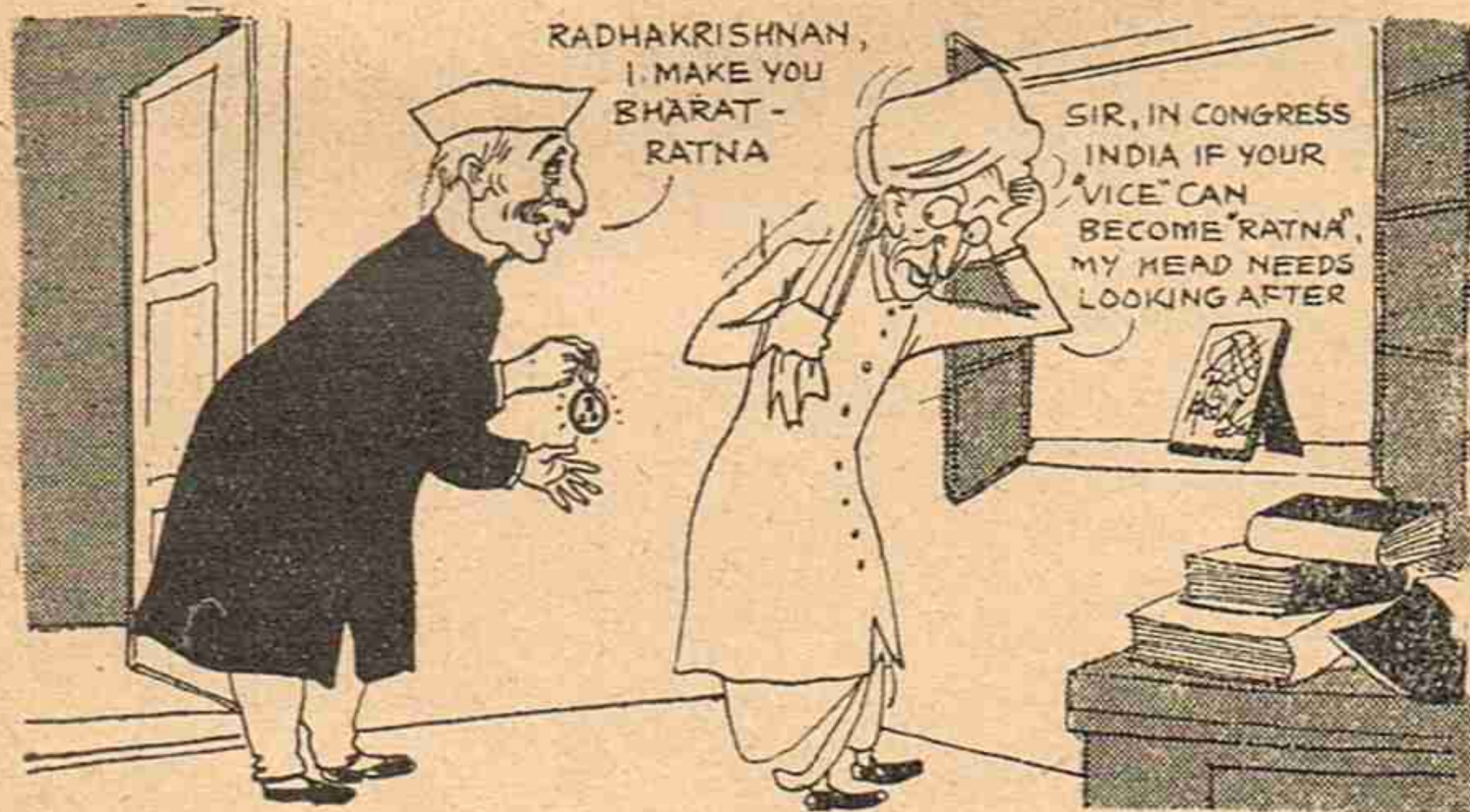
Experiments in Judaism! The man is a research scientist.

Should I accept a dowry?

Never refuse money! Your wife will need it.

Of what use is Dr. Radhakrishnan's turban?

He uses it as a bandage to prevent a swelling of the head. Philosophy alone is not useful against Congressmen who put him into a new chair and gave him a strange decoration.

**Who is more important: President Ike or Premier Malenkov?**

Malenkov! Ike is a symbol, Malenkov is a symptom.

Does Rajaji suffer from bad conscience?

Rajaji writes the Ramayan these days. People often become religious under an acute attack of conscience.

How is social life in Pakistan?

In Karachi social life among the elite is open-air prostitution.

Rajaji says Nehru is a gift from God?

So is Rajaji! During the last 50 years God has been too bountiful. Seeing that we are short of water, he sent us the floods too.

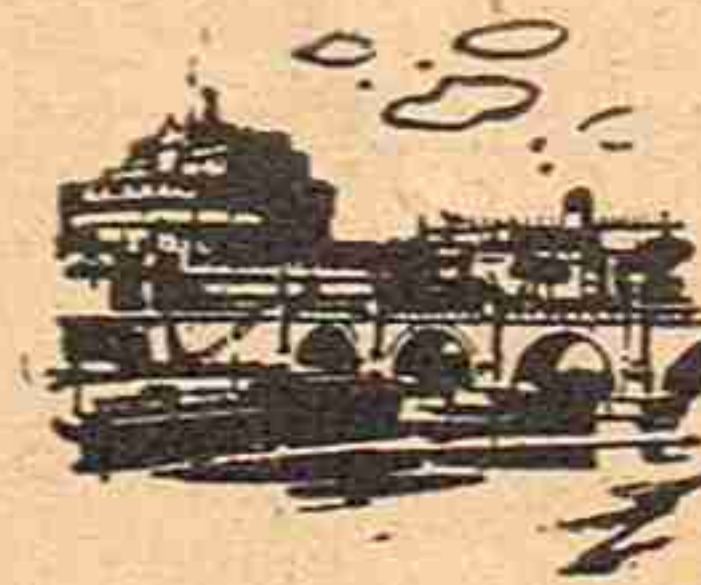
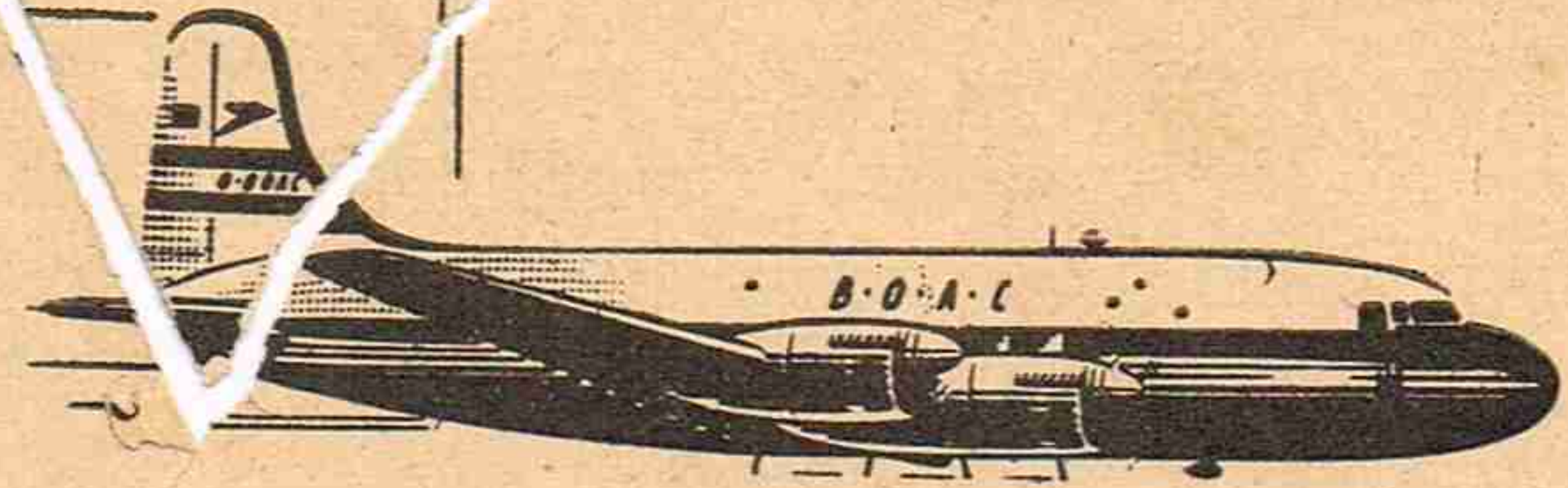
MRS. THANKAMMA SREEDHARAN NAIR (Selangor, Malaya)

In this house the air is thick with Baburao and "filmindia". For everything, from kitchen affairs to world affairs, my husband quotes "filmindia". I can never win an argument because he will thunder, "No, Baburao said like this and do you mean to say that you are a bigger person than him?" Now what to do?

Use his own medicine and watch the effect. Be the first to quote "filmindia".

Filmindia is public property, your life is public property, your wit and humour are public property. Have you no private property?

My pain, Thankamma! No one can share that.

P. V. MANIKYESWAR SAI MA (Jeypore)
What is an epitaph?**FLY TO LONDON****BY FIRST CLASS ARGONAUT**

Alternative routings serve Karachi, Bahrain, Basra, Cairo, Beirut, Rome, Dusseldorf, Frankfurt and Zurich. Good connections are available for other European destinations.

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30 kgs. free baggage allowance.



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FLY → B.O.A.C.

BRITISH OVERSEAS AIRWAYS CORPORATION

An epitaph is the first charitable gesture by fellow human beings. The dead get it because they can't read it.

Do you think that the Third Area is after all in Mars?

It is on the Moon. Mars is a militant planet.

R. BHASKARAN (Bangalore)

What are American night clubs noted for?

Daylight exposures!

Every morning the cock runs after the hen. Why?

To teach men some domestic virtues.

MISS PRAMILA SACHDEVA (Poona)

What kind of questions do you get from your sons?

Silent stares at my purse!

I am a graduate. What should I take up next?

Take up shorthand and typing. Learn an art which makes the grocer smile.

K. L. GANAPATHI (Madras)

Can any political party other than the Congress deliver the goods?

No, but the Congress doesn't manufacture the goods fast enough.

ISHWAR V. MAHBUBANI (Bombay)

Is God on your side?

Must be, seeing that man is on the other side.

A. NARASIMHACHARI (Nellore)

Has Begum Para a husband?



**MAKES DULL FLOORS BRIGHT
BRIGHT FLOORS BRIGHTER**



Note the difference after your floor has been scrubbed with ARSHAN solution . . . not a dull patch anywhere. Mildly disinfectant with a pleasant aroma.
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Tel: 20447



Marriage fills them and here is one that is filling up fast. Usha Kiran is putting on weight and let us hope she doesn't crush our frail hearts in "Dr. Vishram", directed by Raja Paranjpe.

Not yet! And she has had a flying trip even to Pakistan.

C. V. VASUDEV (Bombay)

Do you think that women have good prospects in journalism?

Some of them can write till they meet their boy or girl.



MRS. MARY JOHN (Trivandrum)

Nargis says that she feels like a woman of forty!

She looks it too.

GEORGE K. JOHN (Trivandrum)

Who is the "Aawaara" of Indian politics?

Choose anyone you like from the P. S. P. crowd. I like Lohia.

My wife constantly pesters me with the question "Darling, if I were to die, would you marry again?" Babs, help me to answer her?

She wants you to say yes so that she has good reason to live long. Women are masochists by nature.

KESHARINATH CHAUDHARY (Poona)

Why do Maharashtrians hate you?

That is news to me. Let us hope they will do better now.

Will Chandulal Shah hit the jackpot again?

Why not? He is better qualified today than ever before.

S. K. GILRA (Kotdwara, U. P.)

Describe three books to improve my English?

J. S. C. Abbott's "Life of Napoleon", Andrew Lang's "Joan of Arc" and Macaulay's "Impeachment of Warren Hastings". There is no English language beyond these three books.

M. R. VASWANI (Bombay)

What kind of people would you vote for at the next election?

The party I'll vote for will be the Congress. Which crooks they will put up I do not know.

T. A. RAMANATHAN (Calcutta)

Are Pakistan's boundaries well guarded?

Dacoits' dens don't need sentries.

Are the F. R. O. secretaries sleeping?

One is worried about nudism, the other is busy selling cloth.

Can a traitor become a patriot?

Many I. C. S. officers are called patriots today.

Are there collective farms in Bombay?

We call them clubs in Bombay.



MOHAN LAL GHOSH (New Delhi)

I sympathize with Nalini Jaywant for the set-back she got?

I congratulated her on her escape before it was too late.

K. A. K. AYYANGAR (Madras)

Is Kashmir a land of good and nice girls?

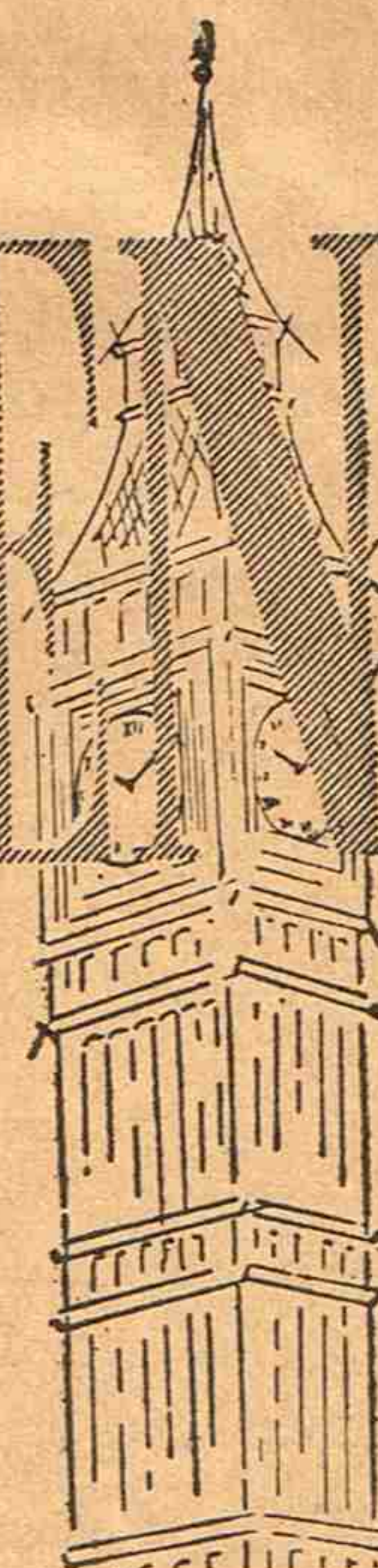
That is what I thought till I saw Raj Kapoor's "Barsaat".

Even now Rajaji has not felt the urge to go and live in the Himalayas as a hermit?

He cannot get a spectacular funeral in the Himalayas.

BIG BEN

IS HERE!



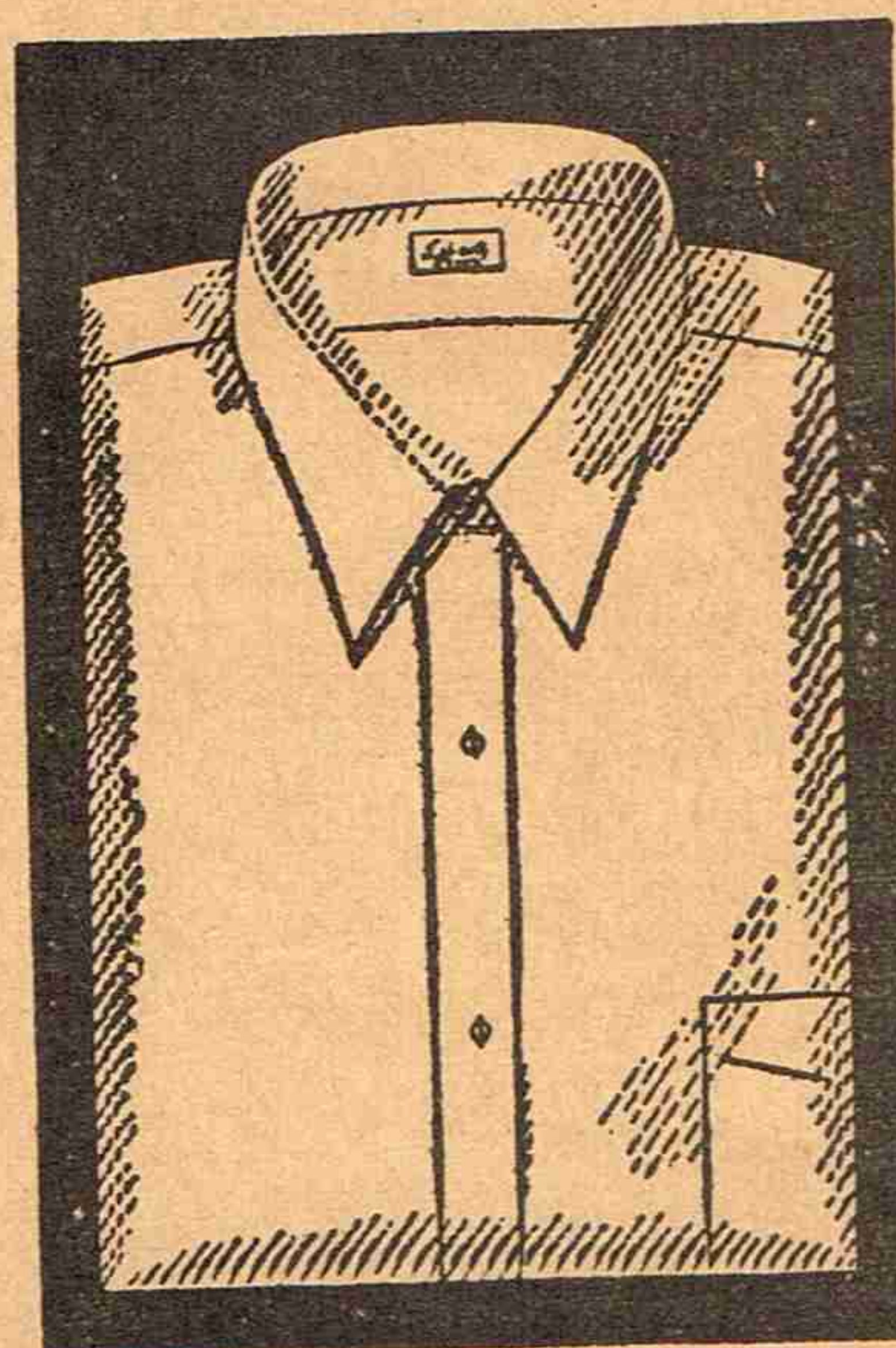
ALL DAY—ALL NIGHT—
THE CHIMES OF "BIG BEN" ARE HEARD

And so "Star" shirts take the privilege in offering you "Big Ben", suitably styled and designed for day and night wear.

This fine shirt is made of white poplin with tube-nised collar,

and is only **Rs. 12/-**

Ask your "Star" dealer for "Big Ben"—the all-time all-purpose shirt.



Star

For name of your nearest 'STAR' dealer write to:

BRADFORD

93, Queen's Road, Bombay.

What do you think of our new Chief Minister?

Does he offer any food for thought?

Do you belong to the middle class?

The British had once classified the Banjaras as a criminal tribe. I must be the highest class in that tribe.

You blow your own trumpet?

Does Nehru allow anyone else to blow his? I follow my leader.

When does a man think his wife is like Helen?

In the first week after marriage.

I would like to pick your brain?

Why steal something which you get every month?

G. N. PAI (Bombay)

In what way Rajabai Tower can help desperate people?

It can help them to aim high in their ambition of life.

What is inside Dahyabhai Patel's head?

Anger! It is burning him more every day.

Recently I have seen an advertisement that one who used to shave with "7 O' clock Blade" was picked up for promotion. I am using the same for the last seven years, yet I am where I was. Any comment?

A blade can also shave a goat. Can't it?



Birds sing and dance in spring. So do maidens! And youth gives them the glamour that attracts attention. We don't know at whom she is aiming but Sheila Ramani has a reputation for aiming well and we must see the poor victim in "Kalakar", a social tale directed by Anant Mane for Alhad Chitra.

MISS SNEHALATA (Bombay)

What is McCarthy trying to do in America?

Giving democracy a bad name. Between McCarthy and Hollywood, Americans will lose all the reputation Abe Lincoln gave them.

What are calf lovers?

The 'wolves' who whistle. They can't digest a 'cow'.



PREM CHANDRA SINHA (Arrah)

Do you admire amnesia in Abbas and Shantaram?

In men amnesia is ingratitude.

What is the future of Shri Moti?

A cold grave sealed with hot tears.

Karanjia is these days all praise for Nehru. How come?

THE SHREE NIWAS COTTON MILLS LTD., BOMBAY, 13.

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Shreeniwas House, Waudby Road,

Fort, Bombay.

He has not digested the dinner which Nehru probably gave him.

Who discovered Keskar?

Write to the Archaeological Department of the Government of India. They should be able to say.

Were you ever a victim of a Brahmin?

Only once, when I met Sushila.

"Bhoodan", "Buddhidan", "Sampattidan", "Jeevan-dan". What do all these signify?

Different slogans of our national campaign! Those who don't have anything to give always need good slogans to rob those who have something to lose.

Bharat Ratna for Rajaji, Padma Vibhushan for Krishna Menon. Is Dr. Katju not an Indian?

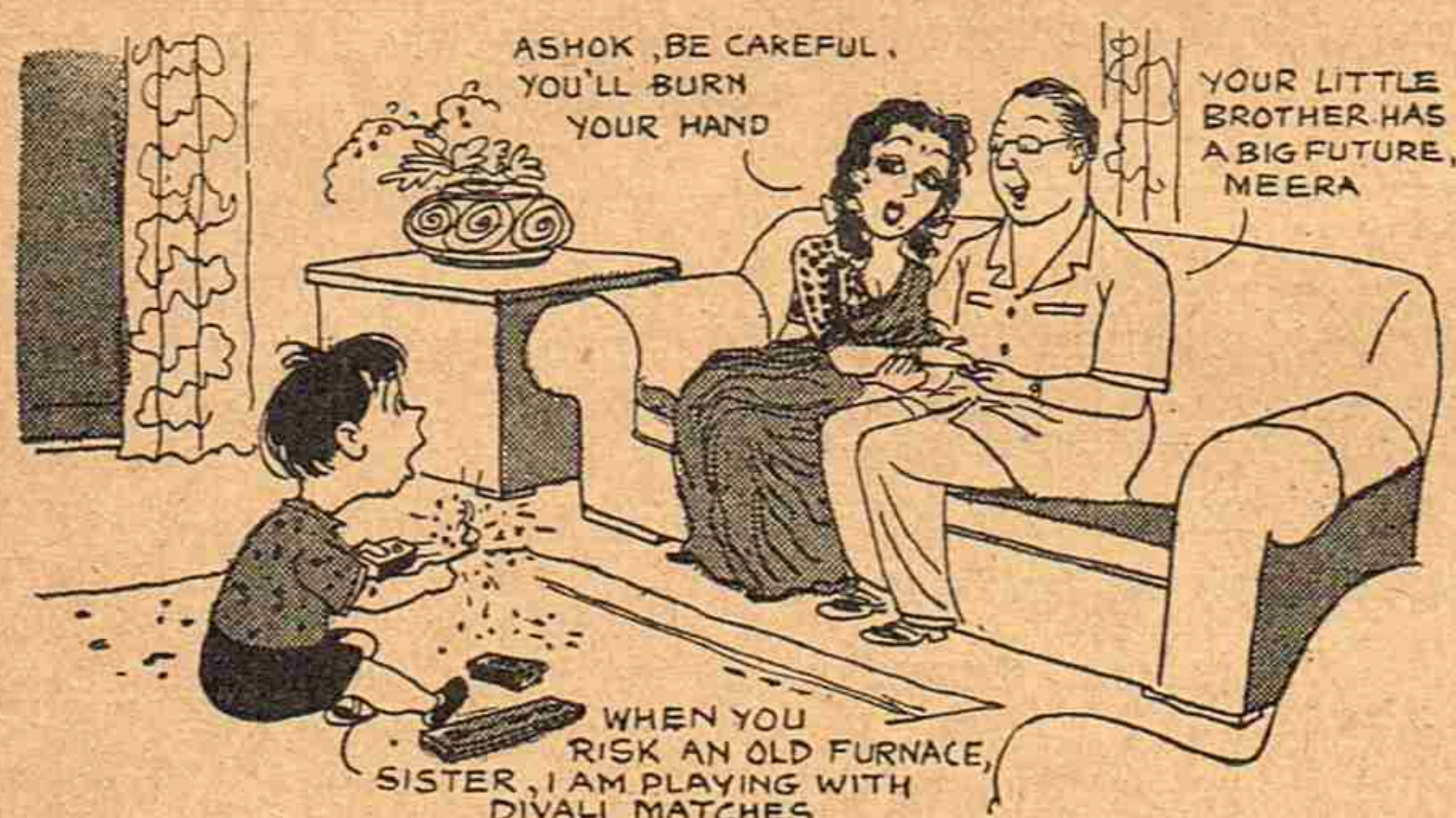
He is but we haven't enough gold for all the medals to be given in one year. Let him wait till next year. There are over 30,000 Congressmen waiting.

Doing a sedentary job of 16 hours a day, how do you maintain good health?

My good health is a fairy tale of a few hours at the most.

What is the reason for your tremendous popularity with the lasses?

My age! Little ones like to play with safety matches.



K. PONNUSWAMY (Poona)

Is it a fact that the Chinese take a long time to dine?

Yes, they have to eat 45 courses to enjoy a good dinner. This dinner seems to be a hangover of the old bourgeois days.

SUSHIL KUMAR VARMA (Agra)

Mr. Munshi calls his wife mummy and Mrs. Munshi calls him papa. What do you say?

When people become old they talk their children's language.

P. SIVARAM PRASAD (Masulipatam)

What is the measure of love?

The size of your heart.

S. D. PATANKAR (Baroda)

Why don't you buy a Cadillac?

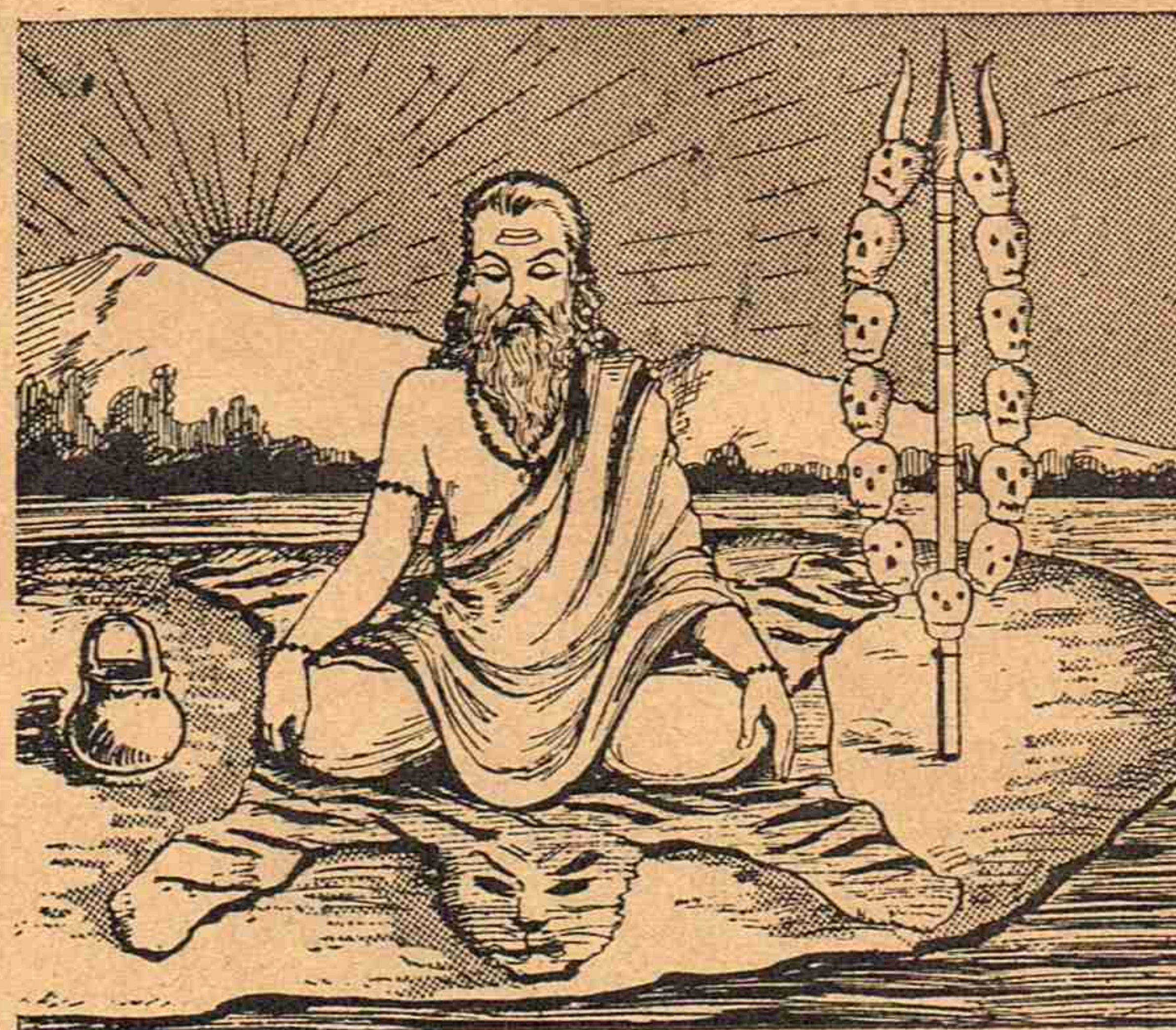
Film producers have stopped manufacturing Cadillacs these days.

BENGAL'S 'MOST POWERFUL MAHATMA'S MIRACLE,

MAGIC RING

Enchanted by magic on the banks of Holy River Jamuna.

NOTE :—MONEY BACK IF PROVED FRUITLESS.



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Every ring is sent with instructions of use. For full faith take a guarantee of refund by sending 4 annas stamp and foreign sh. 2/6 postal orders. Prices:—Special Rs. 8/15/-, Special Powerful Working like an electric current Rs. 10/15/-, Silver Ring special Rs. 21/15/-, and Golden Powerful Ring Rs. 51/15/- postage Rs. 1/9/- extra. Foreign prices in Sterling:—£12/-, £18/-, £22/15/-, and £6/15/- respectively. Postage Sh. 6/10/- extra. Foreign orders are booked on receiving full payment in advance by B. P. O. or Foreign M. O.

All postal orders should be sent UNCROSSED or M. O.

LISTEN TO THESE FEW.—Mr. S. Mundley P. O. Box 46, Stanger Natal. Letter dated 17-6-53. Previously I had no faith in Indian Magic but now by wearing your ring I succeed in all my desires. Send one 'Golden Powerful'. Remitting £7/5/- by draft. (2) Mr. M. N. Hilson 8237, Grant Road, London:—I won £25000/- in races. Despatch two Golden Powerful by Airmail. (3) H. Carmally, Near Modern Palace, Vacoas, Mauritius. Letter dated 12-6-54:—I got success in all that I wanted. (4) Sri L. R. Tiwari, Medical Store, Seoni, Dt. Chhindwara. Letter dated 20-4-54:—I got married with my choiced girl. I also got immense wealth for which I had lost all hopes. Your magic ring proved greatness beyond admiration. Thanks for your ring. (5) S. Ramauthar & J. Sunker, Pomeroy, Natal (S. A.) letter dated:—21-4-45:—Your rings brought us very good luck. We have our full confidence in your rings. Despatch two Golden Powerful rings. (6) Mr. Gengar Madurai, Durban, Natal (S.A.) Letter dated 27-7-54:—I won £1000/- in the races this month, hearty congratulations. Send one Golden Powerful remitting £7/- through M.O.

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MRS. PADMAVATHY SHENOY (Bombay)

What should be the size of an ideal family?

A man and his wife, a son and a daughter and a female Pomeranian.

DR. ISAR N. HAZARI (Bombay)

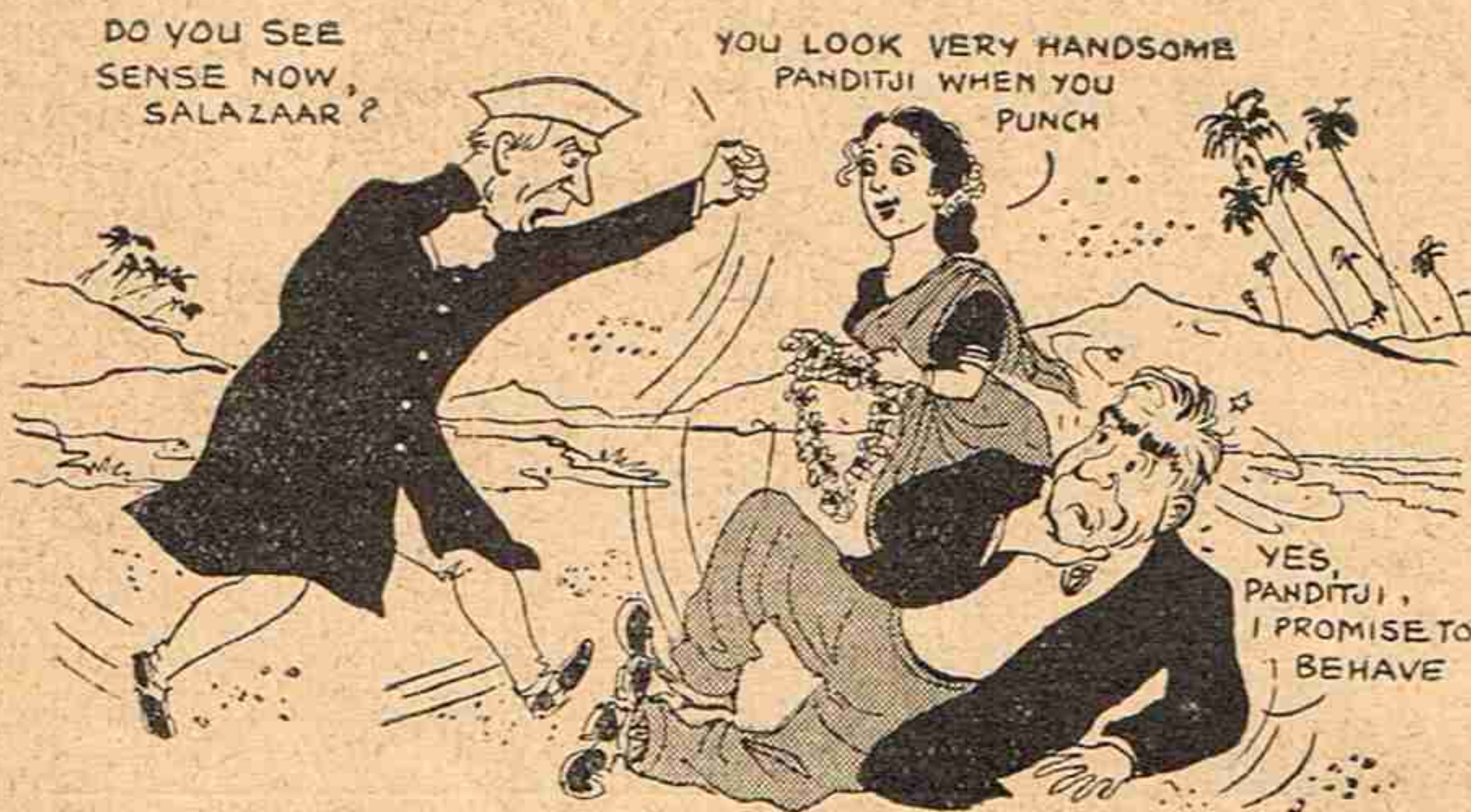
Why do you describe allopathy as a science of poisons when it has definite cures for certain diseases?

Where do the poisons go after curing the diseases? You should read the research on the after effects of antibiotics and sulpha drugs.

A. N. NARAYANA RAO (Mysore)

✓ What takes the nonsense out of man?

Punch and poverty.



K. VENKATESH (Vellore)

People say Nehruji is an ardent admirer of beauty. What is your contention?

Always shop for



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Under one roof at

GREAT WESTERN STORES

Dr. Dadabhai Naoroji Road,
Fort, Bombay.



She is thinning a bit too soon for a newcomer. A little more food might add colour to the blossom. Chitra brings youth and freshness to the screen in "Roop Basant", a romantic tale directed by Ata Mahomed for Shah Pictures.

That is a wrong belief because some of the ugliest women in the world are seen round Nehru.

JAL H. DHABHAR (Bombay)

✓ What device should a short husband adopt if he wants to kiss his tall wife?

It is our Governor's privilege to answer this question.

H. L. SETHI (New Delhi)

What do you say about the Public Relations Office of the Film Federation of India in New Delhi?

I didn't know there was one. The officer-in-charge should have contacted at least the editor of "filmindia" to begin his public relations. Probably the whole project is a family secret.

If Gandhiji had appointed Baburao as his political heir?

See what has happened to Pandit Nehru. He has to stand on his head early morning to be able to sit on his bottom till late in the night.

How do you measure your friends?

By my own defects! They look supermen then.

I met Devdas Gandhi. I was surprised by his behaviour. He thinks himself to be the greatest man in the world.

Isn't he the son of the greatest man in the world? There must be some germs of greatness in Devdas too.

Is Bharat Bhushan harmless?

His wife is getting a second baby.

MANU G. BHAGAT (Bombay)

As a person I find you really charming. I wonder how you could have so many enemies?

Like Nehru I don't go round the world smiling and telling fairy tales.

Which is the most disciplined nation in the world?
England!

A. R. RAJAN (Bombay)

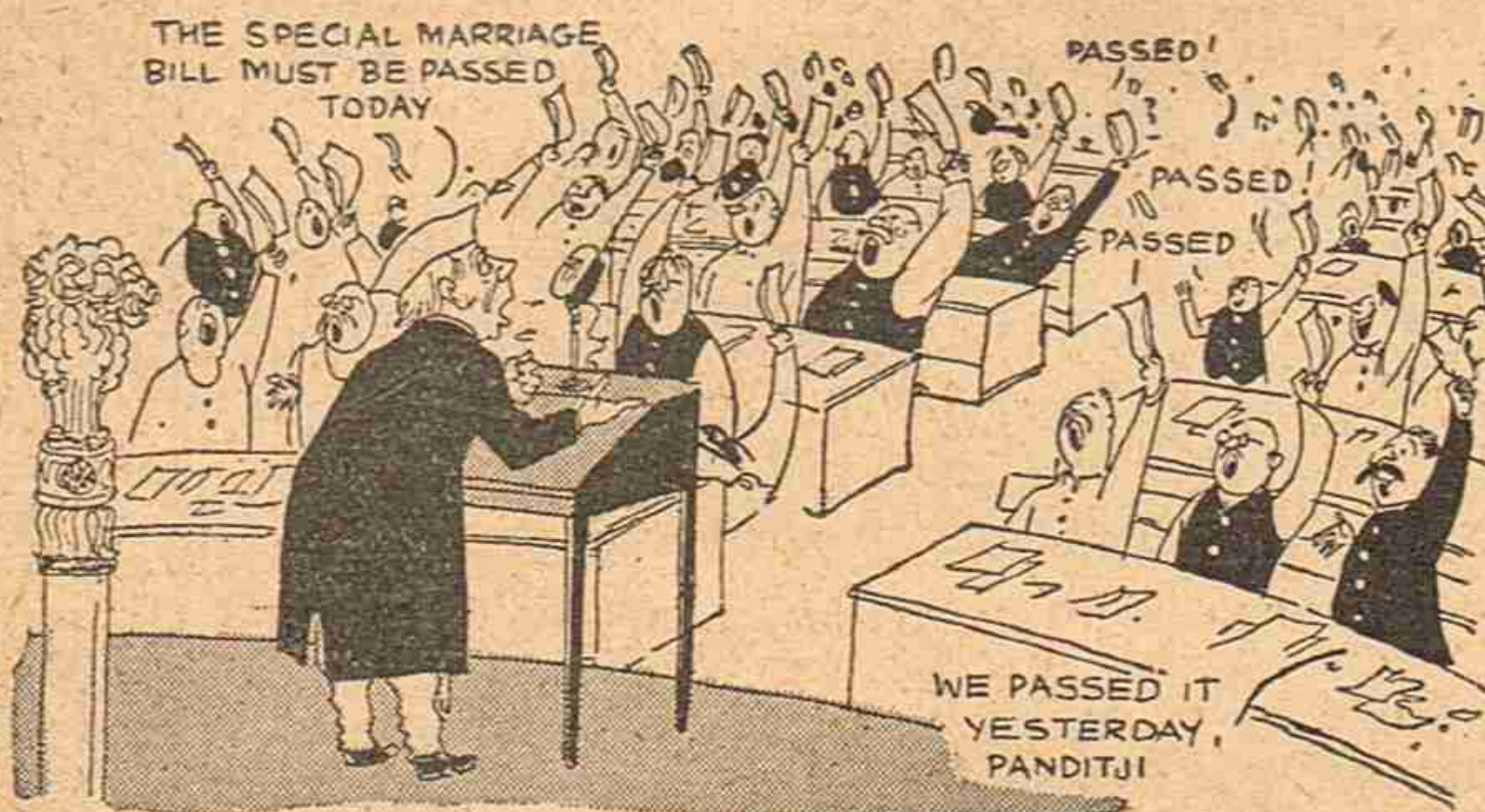
Why are your pockets bulging out these days?

They are full of cheques that bounced back.

T. A. RAMANATHAN (Calcutta)

How are laws made?

In India we make laws by waving hundreds of Gandhi caps in the air.



N. S. SUBBA RAO (Madras)

Is it possible to have the pleasures of a married life without responsibilities?

Marry a good dowry. Then the woman looks after God, grocer and the goods delivered by the union.

BALBIR BAHADUR (Meerut)

What are the virtues of an Indian?

He is intelligent. And intelligent people count only their vices.

Do you believe in 'avatars'?

To hell with 'avatars'. They have made 'avatars' out of us.

On what occasions has Pandit Nehru to tell lies?

Nehru doesn't lie. He hides truth from himself and others.

MRS. H. SYAMALA BAI (Poona)

Pyramids remind you of . . . ?

Masquerade pads.

C. C. WARRIAR (Bombay)

Do you still find Madhubala a woman with a rare character?

Yes, and a rare tongue.

MISS LINA MIRANDA (Mangalore)

Why the grouse against Mangalore girls, Babs, when you have had the pick of the lot? Be kinder to us!

How am I to know that I got the pick unless I see the lot? I believe only what I see.



On festive occasions wear JASMINE RAYON SILKS

Colourful festivals symbolise the rich tradition and culture of this great land of ours. Such festive occasions call for pretty clothes which can be easily made with JASMINE Rayon Silks. You should see the new, glamorous range of JASMINE Rayon Silks...so pretty, so durable and yet so economical! They are cheaper because they last longer.



Available at all good cloth stores.

Jasmine

MILLS LTD., BOMBAY-16.

Good Lord, what a man?

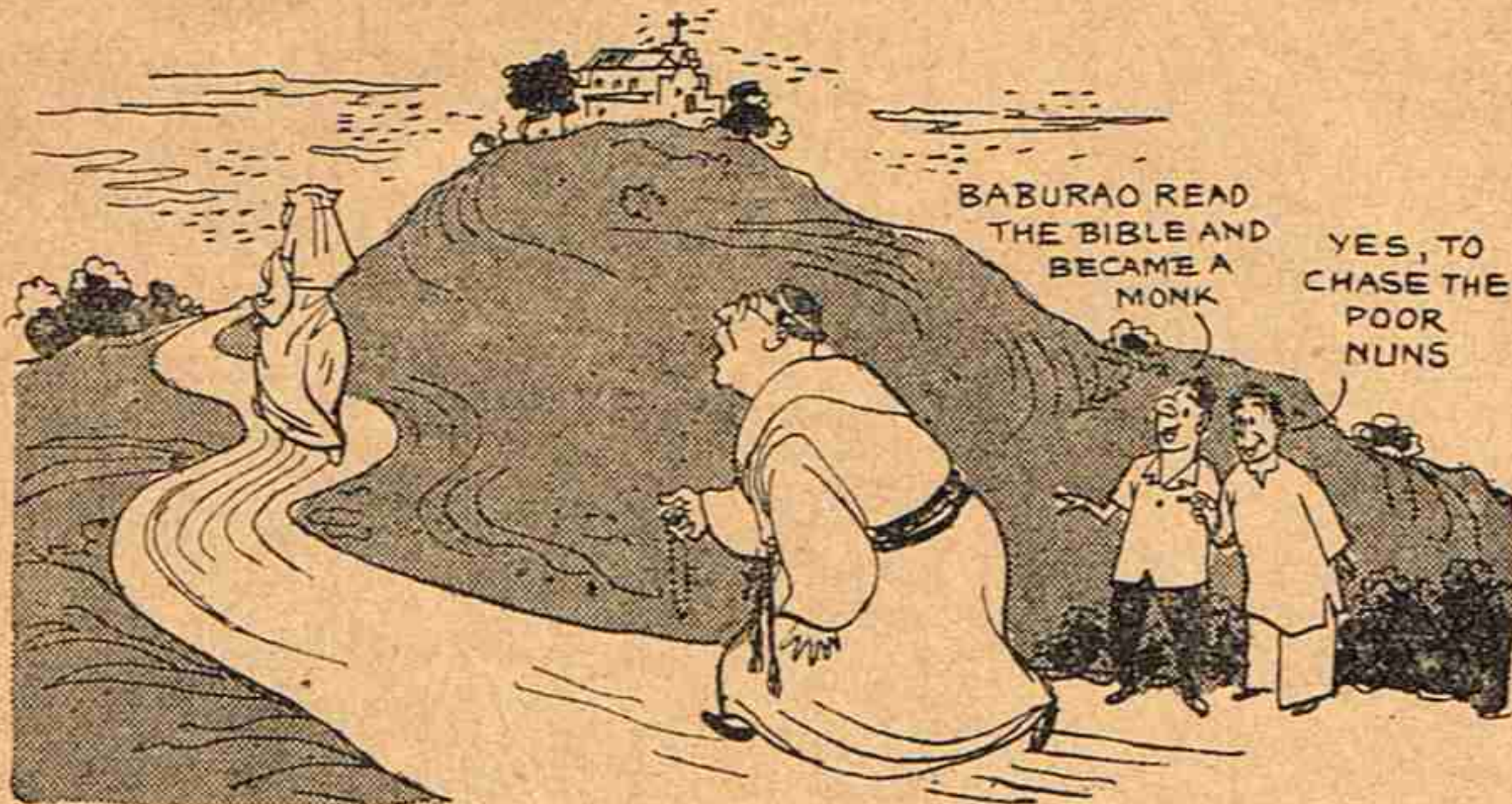
And you have not met him yet!

Do you stand up when your wife enters the room?

Never! I only stand up when an old lady enters the room first time. But if the old lady is a jumpy type I let her jump alone.

What might have happened if you had read the Bible twice?

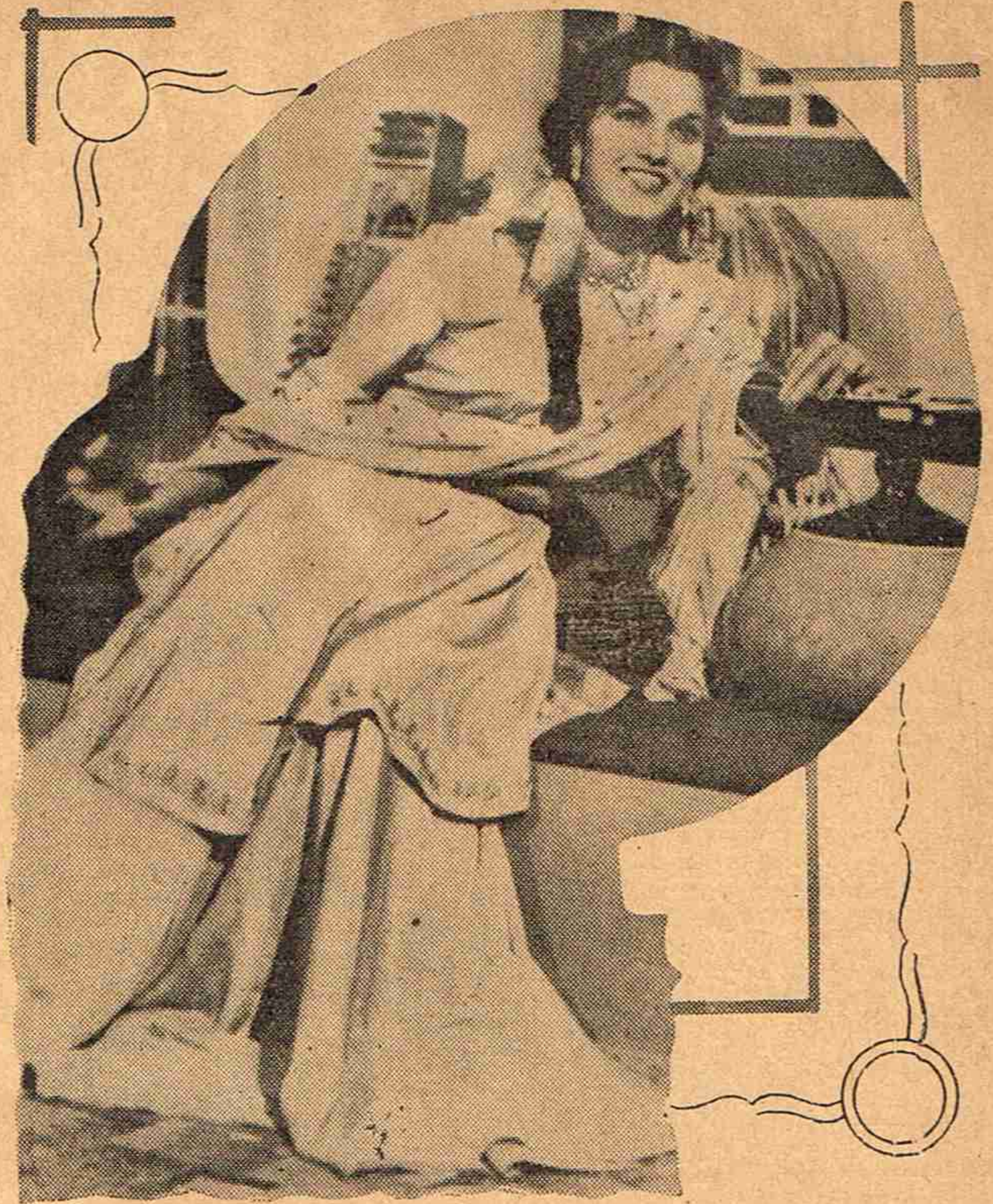
I would have become a Franciscan friar. The Bible has a fanatic fascination about it.



So you too believe in the magic of the minimum dose?

You have been reading Dorothy Shepherd, the Homeopathist. Like all women she is also exciting.

I am longing to travel but I am tied down here. What shall I do to realize my dream? And when?



A maiden in spring is a maiden with a song in her heart. She doesn't need man-made instruments to set fire to her imagination. Watch this popular charmer, Shyama, singing her song of love in "Savadhan", a social story directed by Datta Dharmadhikari for Alhad Chitra.

Consult an astrologer. I am a gipsy. I can read only a palm holding it in my hand.

VASHDEV G. DAYALANI (Bombay)

What is the exact population of India?

367 millions today.

My prediction is that Nehru will enjoy Prime Ministership as long as he lives. What is yours?

That is my prayer.

KAMAL KUMAR (Ajmer)

Where do you buy your jewels from?

Jewels? They don't run in my family.

A. KRISHNAMURTHY (Madras)

What advantage does Vijaylakshmi Pandit get by wearing sleeveless blouse?

We can earn foreign exchange. The cloth she saves we can export. When the arms are old, a little extra cloth doesn't make much difference.

K. LAKSHMI PRASAD (Guntur)

Does Nehru keep an account of his mistakes?

No. He has given that work to me.

What is Morarji's side business?

Preaching!

R. C. BHANDARI (Jaipur)

When will K. A. Abbas go to Mecca?

Let him first get over Moscow.

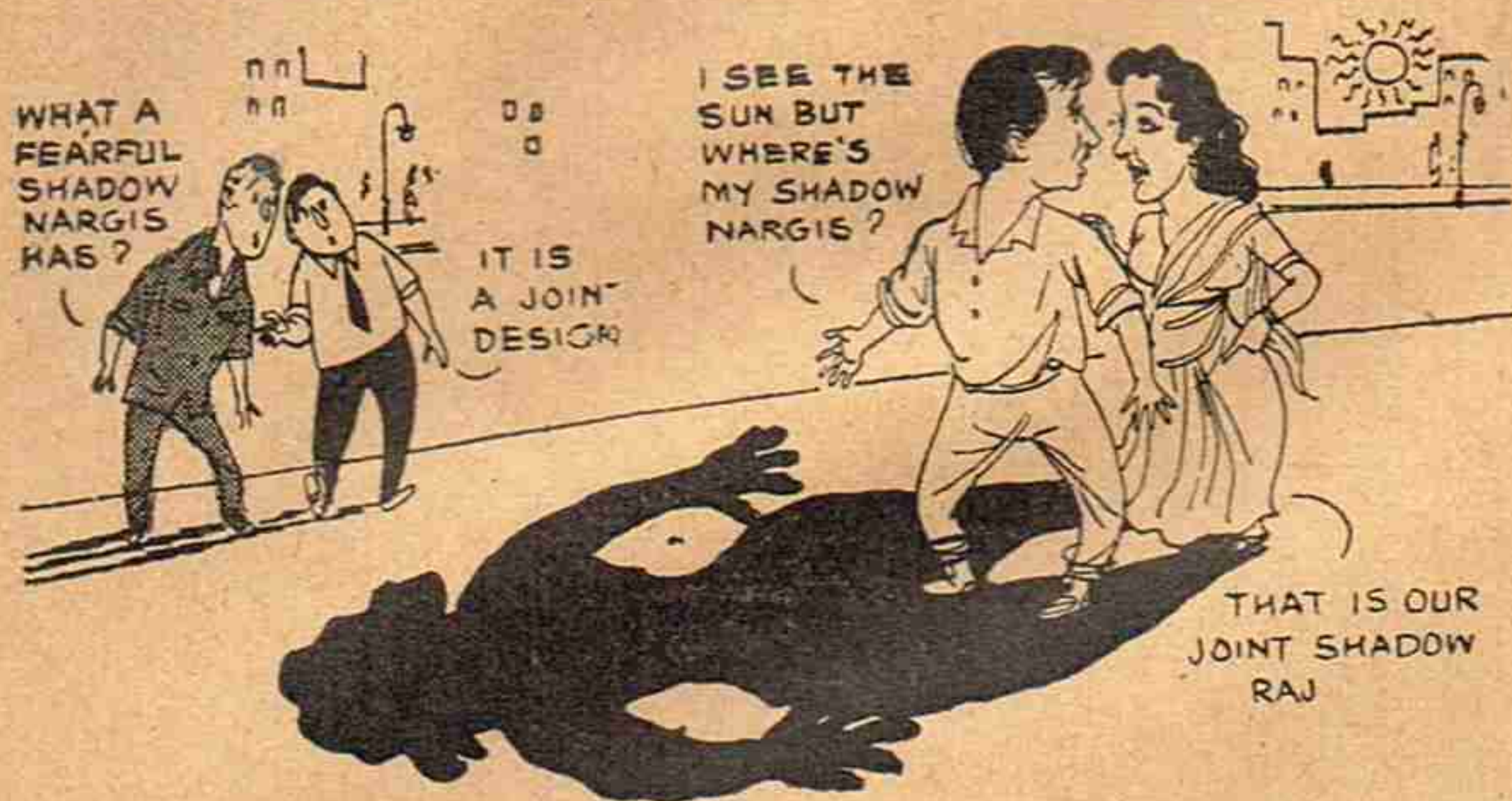
S. VITTAL RAO (Madras)

How does a pilgrimage to Haj improve a Muslim?

Same way as a dip in the Ganges improves a Hindu.

Does Raj Kapoor's shadow ever fall on the ground?

No, Nargis swallows his shadow and throws her own on the ground.



L. K. BHATNAGAR (Ambala)

Can Brahm Prakash of Delhi afford to neglect Pandit Nehru's warning?

Those who do that die a death before death.

Mohammed Ali has said that though weak in mathematics, he is strong in faith. Faith in what?

Faith in his fanatics!

S. S. BEDI (Amritsar)

What are your views regarding the modification of the Bank Award?

It only proves that our Government lacks character. It cannot be trusted to observe even its own judicial awards.

M. L. PURI (Simla)

If Pandit Nehru takes rejuvenating pills now?

He reads my editorials. Doesn't he?

A Congress dentist in a Punjab town is reported to be a father of an illegitimate child.

That is nothing. The present Congress leaders sired Pakistan.

TIRTH K. KESWANI (Bombay)

The older you become, the more charming you look. How come, sir?

Two units! Whiskey in moderation acts as a tonic.

✓ Are you sex-proof?

Not yet!

RUSI BOMANJI MISTRY (Bombay)

Barbarity! Whose copyright?

The white man's! The black ones are only aping.

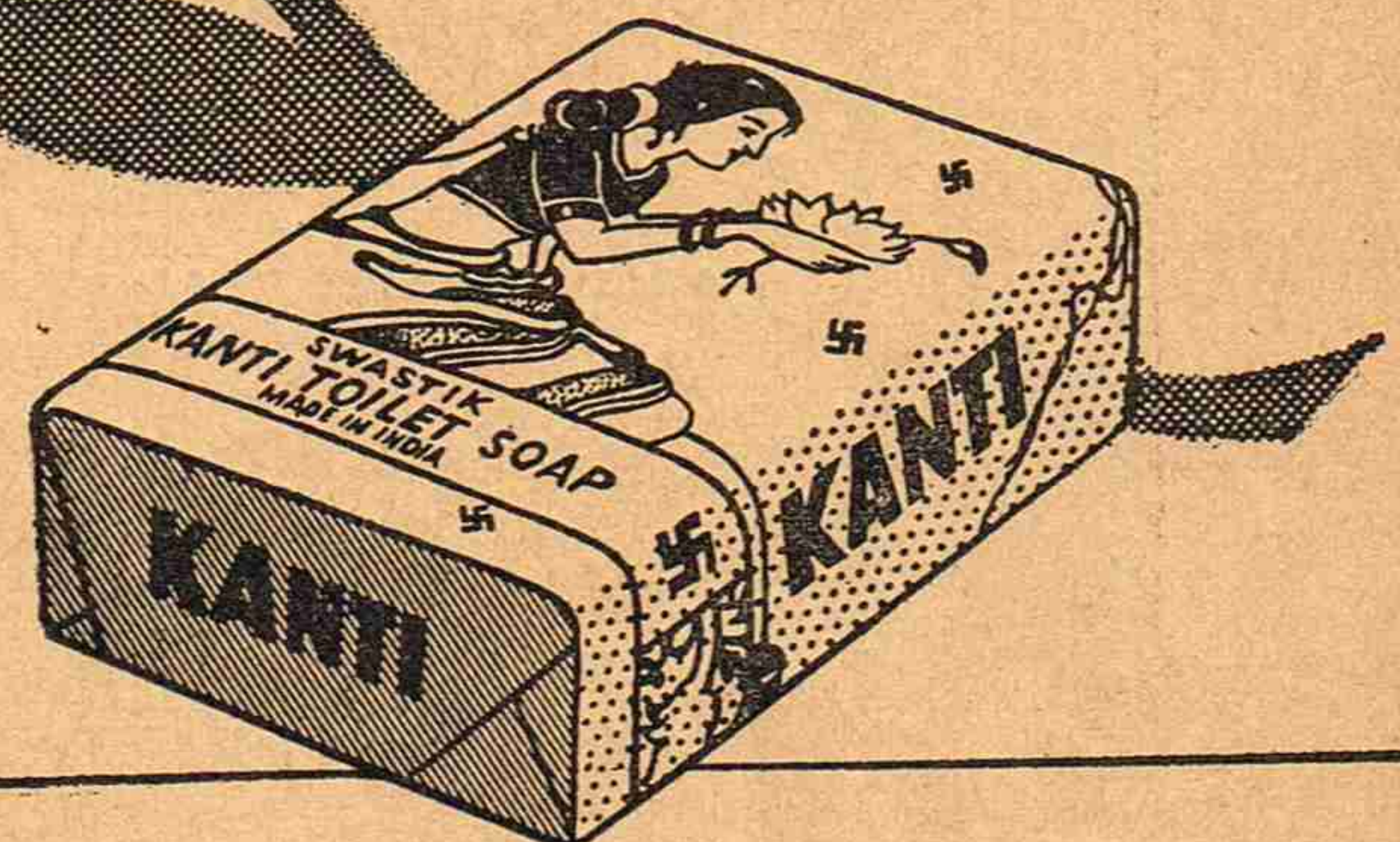
K. P. GOPALAN (Madras)

Why are the Americans so very obstinate about saving South East Asia?

They want customers for their armament industry.

**FOR A
HEALTHY SKIN
AND A
YOUTHFUL
COMPLEXION**

**KANTI
TOILET SOAP**



IT'S THE BEST - IT'S A SWASTIK OIL MILLS PRODUCT

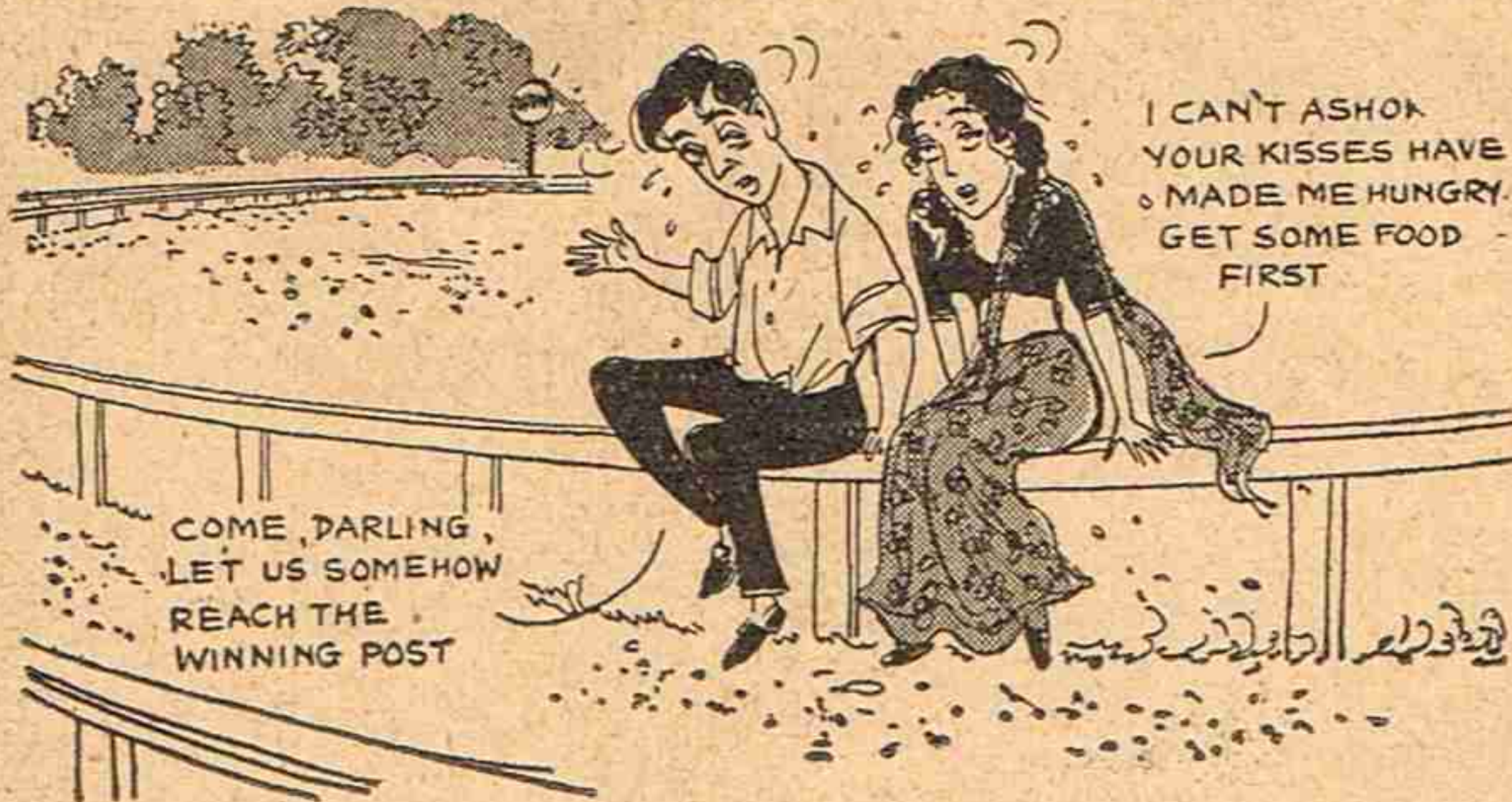
What is the significance of the award of titles by the President?

The idea seems to be to throw up a number of unknown ones with a few known ones.

C. J. ASHOK (Bombay)

✓ Can love make the mare go?

Only for five furlongs. To reach the winning post money is needed.



What do Pakistanis do with Hindu corpses?

They manure their soil with them.

What is the antidote for Nira poisoning?

Three neat whiskies at intervals of half-an-hour each!

R. K. Karanjia says that Kashmir is a part of India. True?

Russi is angling for a free holiday.



When they roll the eyeballs to the corners and give this cynical smile, they are merely amused with the man. A wise man should end the chase there but men rarely take hints. Let us hope Shashikala changes her mind in "Dr. Vishram", a social story directed by Raja Paranjpe for Suhail Art Productions.

EBENEZER S. SOANS (Calcutta)

Do you know I am a Mangalorian? Can you please oblige me with the address of Miss Lina Miranda of Mangalore? Thanks.

Her photograph is published in the April 1954 issue of "filmindia" with the address.

R. N. SHIVPURI (Saharanpur)

✓ When do a woman's tears turn into pearls?

When her husband's heart opens like a shell to receive them.

M. MOHAN (Saharanpur)

What is the age at which a politician should retire?

Politicians have no age of retirement. They have only a funeral.

MISS KALPANA (Kanpur)

On what considerations has "Surang", a thoroughly disgusting film, been selected for the Venice Film Festival? I am dumb with surprise!

Isn't Shantaram the Honorary Producer of the Films Division?

N. G. KRISHNAMURTHY (Khargpur)

Don't your highly critical editorials expose our nation abroad?

They do but sunshine is good for eczema and other skin eruptions.



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Firex A NAME THAT NEVER FAILS.

I have lost faith in God?

You have been too near our Congressmen.

Pandit Nehru said: "Lawyers are a useless and un-productive lot." Is your father too?

My father rose from poverty to eminence, married three times, produced five brilliant children, earned 30 lakhs of rupees and paid several lakhs of rupees in income-tax. Nehru never earned anything as a barrister though his father spent a fortune in making him one. What does Nehru know about the life and struggles of a lawyer?

If you are called to Delhi overnight to take over the Defence Portfolio?

In a one-man show all other ministers are only errand boys and file-carriers. Do I deserve this fate?



J. CHALICHALU (Coimbatore)

Do you think that a woman's greatest weakness is her tears?

Armament is not weakness, my dear.

MISS AMRITA RANI NAGI (New Delhi)

Have you ever been to Paris? Can you speak French?

You don't need French in Paris. You need imagination.

Is it true that the mind or some emotional disturbance can be the prime cause of turning an apparently healthy person into a patient of asthma?

That is right. Adult weeping is another name for asthma.

M. S. LULLA (Bombay)

In these days of desperate depression the mounting sales of "filmindia" look like the famous rope-trick. What is the secret?

Doing the day's work well.

PRASAD (Roorkee)

What is the political future of Jan Sangh?

A party that has no present cannot have a future.

E. R. SRINIVASAN (Hyderabad)

Kardar's "High, Higher And Still Higher" banner puzzles me?

It doesn't puzzle me. He is applying the motto to my advertisement bills. They are reaching new heights. And I thought it was to be applied to the quality of his pictures.



What does your mirror tell you?

Your skin and your complexion must be

protected and nourished. The clever girl knows

that the 'Hazeline' Range are the finest beauty

aids— they keep your skin cleaner, and your

complexion c-l-e-a-r-e-r day by day!

★ Use "'HAZELINE' Snow" ^{Trade Mark} for that young complexion. It clings softly to the skin and makes it smooth, white and *radiantly* alive.

★ 'HAZELINE' Brand Cream is wonderfully soothing and protects chapped, roughened, sensitive skin. Keep your skin smooth, soft and supple with 'HAZELINE' Brand Cream.



BURROUGHS WELLCOME
& CO. (INDIA) LTD., BOMBAY

Why does Morarji delight in standing between the man and his bottle?

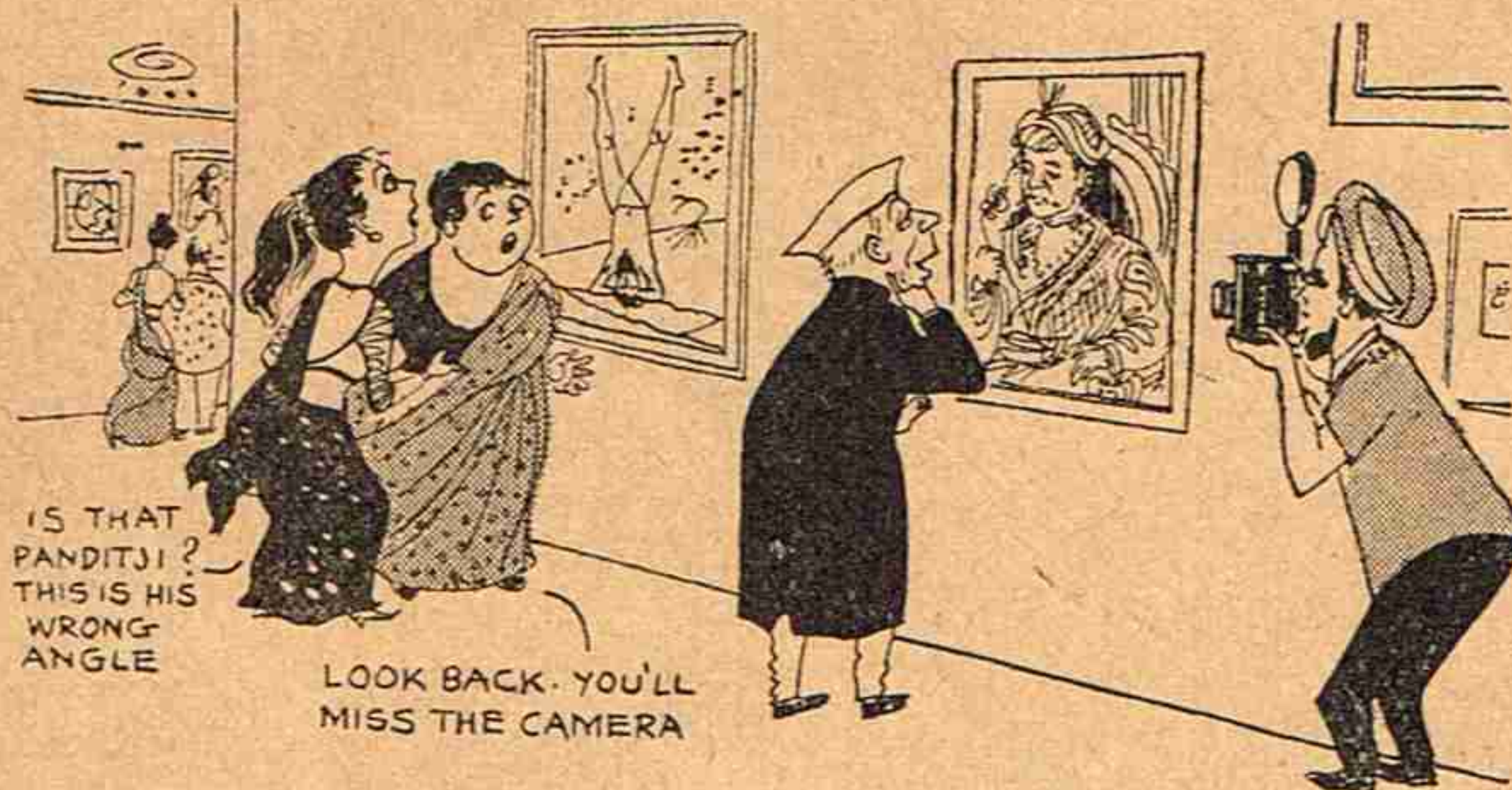
Because Morarji thinks that a bottle stands between a man and his wife.

Will Nehru's visit to China do India any good?

It might increase American aid. Don't we need some money for our 5-Year Plans?

Does everybody in Delhi love art?

Yes, if there is an exhibition of it with Nehru opening it and newscameramen covering it.



S. D. SHUKLA (Kanpur)

Can mere physical acrobatics constitute a dance?

Kamini Kaushal wears a costume too.

K. RAMA (Bombay)

Do you support our second Five Year Plan?

I support all the plans of our Government. My only grievance is that they should be executed in the right manner. We can't afford to fail in a hostile world.

B. VINODA RAU (Mangalore)

Who do you think will be the next Indian to receive the Stalin Peace Prize?

How do you like Krishna Menon?

JAPYARDY (Makassar)

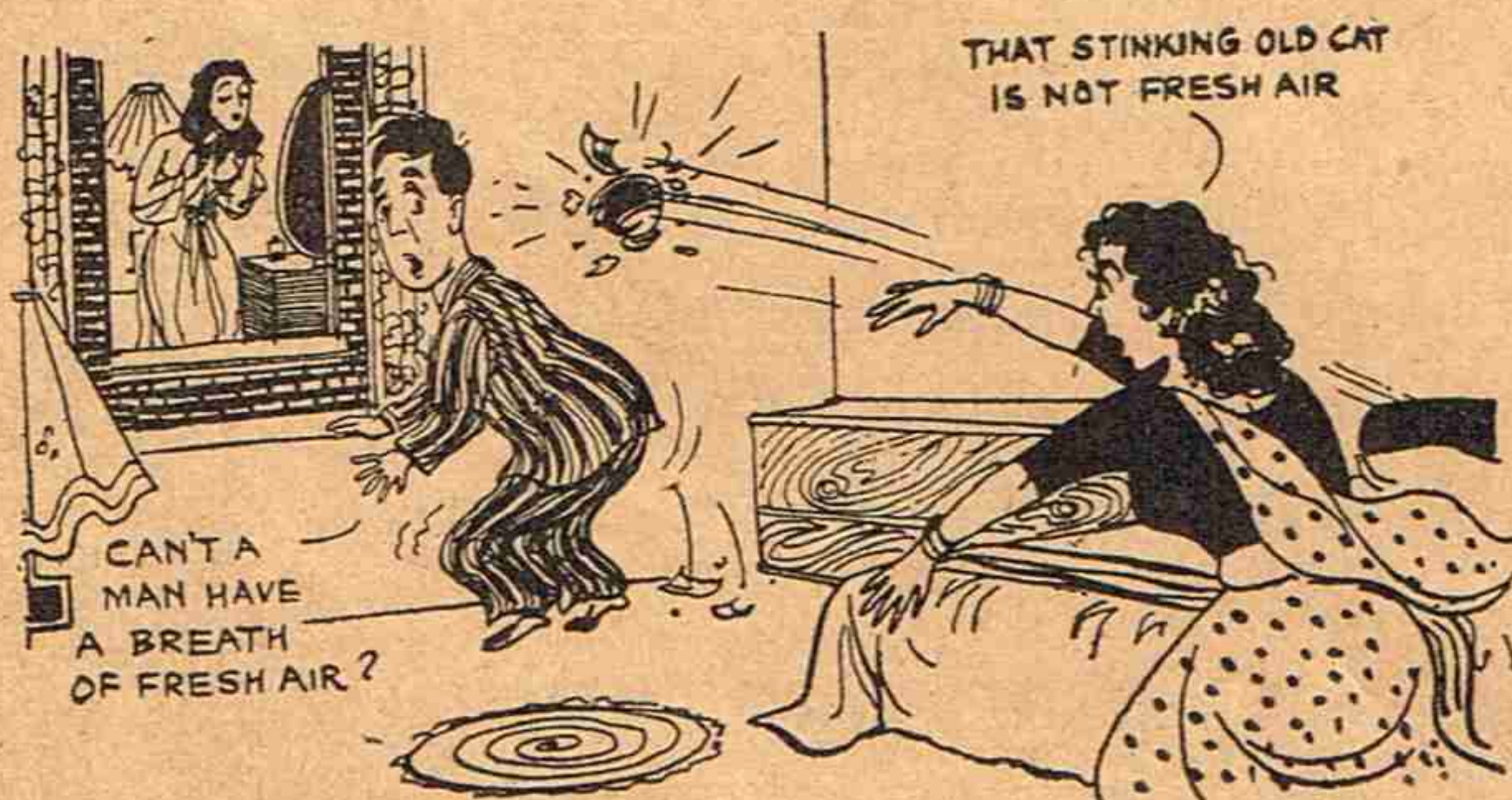
I am already engaged in India without even seeing the girl and I fell in love with a girl in Indonesia with all-round merits. I have to make a selection according to your advice.

Marry the girl you love to see.

R. L. NAKRA (Jullundur)

When does a bedroom become Indo-China?

When the partners become Christians and start loving their neighbours.



M. K. THAKORE (Bombay)

Have you come across a single case of amnesia?

All my friends whom I helped during 30 years are these days suffering from amnesia.

MISS MOHINI GUL (Bombay)

Many of my friends are getting jealous because I know you and Sushila Rani personally?

I wish I could return the compliment.

VIR B. S. CHAUHAN (Mainpuri)

How many diamonds do you possess?

Two, Shirin and Sushila!

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The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 290/- and one copy of "Grey Dust"; 2nd Prize: Rs. 190/- and a copy; 3rd Prize: Rs. 90/- and a copy; 4th Prize: Rs. 70/- and a copy; 5th Prize: Rs. 40/- and a copy; 6th Prize: Rs. 30/- and a copy; 7th Prize: Rs. 20/- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR NOVEMBER

1st Prize to Miss Kusum Lata Rani (Meerut); 2nd Prize to A. N. Narayana Rao (Mysore); 3rd Prize to Prem Chandra Sinha (Arrah); 4th Prize to N. G. Krishnamurthy (Khargpur); 5th Prize to K. M. Rao (Calcutta); 6th Prize to C. J. Ashok (Bombay); 7th Prize to P. V. Manikyeswar Sarma (Jeypore) and 20 consolation prizes to the following:—B. Dalpati (Suva, Fiji); G. R. Chandran (Madras); Miss Elsy Johansson (Tvaran, Sweden); A. Kamala (Ranchi); Prayag Narayan Chaturvedi (Mathura); V. P. Ranga Rao (New Delhi); Mrs. Gajendran (Madras); Miss K. G. Russia (Madras); Miss Pushpakumari (Mandalay, Burma); M. R. Bhandari (Kathmandu, Nepal); Mahendra Nath Chaturvedi (Lucknow); G. N. Pai (Bombay); S. D. Patankar (Baroda); Mrs. Padmavathy Shenoy (Bombay); K. Venkatesh (Nellore); N. S. Subba Rao (Madras); K. Lakshmi Prasad (Guntur); L. K. Bhatnagar (Ambala); Mrs. Kishini Mohanlal Wanad (Bhavnagar) and Joginder Paul Sehgal (New Delhi). Money orders and copies are being sent to all the prize winners.

Shaw Brothers Of Singapore!

30 years ago a shrewd-eyed young Chinaman landed in Singapore with some tins of primitive Chinese films produced by his elder brother in Shanghai. Even today with Mao Tse Tung claiming everything Chinese as the best that God and man can give, Chinese films are not exactly on the top of the world. They are nearer its bottom. What they must have been 30 years ago with Chinese boys and girls silently making faces before an improvised camera can well be imagined.

But Runme Shaw, that was the name of the young, handsome, narrow-eyed Chinaman who came to Singapore with Chinese tins filled with Chinese faces on celluloid, was an incurable optimist. He thought he had brought with him a glimpse of paradise for the millions of Chinamen living in Singapore and Malaya.

Those were hard days for pioneering Chinamen. Everything in Singapore and its surrounding districts belonged to the British. The British not only claimed everything that the soil produced but they also claimed a monopoly of the air that filled this area of human habitation. And between the air and the earth everything of tin, tungsten, bauxite, iron, rubber, palm oil, copra etc was exported by the British for their own benefit.

Runme, the young Chinaman with dreams as his destiny, hugged closer to his Chinese tins and vainly looked around for months for an opportunity to unfold the picture of paradise which he had brought all the way from Shanghai.

Someday Runme himself will tell us the grim and pathetic story of his early struggles to get a few cinema owners interested in showing his elder brother's Chinese art in capturing Chinese faces on the celluloid. For months the theatre owners would not look at Runme nor at his tins. They only knew that Chinamen were good at producing silk and crackers. Some of them gave Runme some fatherly advice to deal in silks instead of in films.

What Runme ate during those days and where and when he did it is a story of small coins only. But

a Chinaman is rarely beaten—not even by another Chinaman as Mao Tse Tung proved it to old Chiang Kai Shek.

Within six months Runme's Chinese picture was on the screen, calling all Chinamen to entertainment. And the Malaysians saw it too and so did the curious British in the hope of stumbling over a good Chinese girl in the theatre.

Yes, Runme Shaw, the young, shrewd-eyed, handsome Chinaman was now in the show business. Nothing could stop him now. He brought more Chinese pictures to Singapore. And with more pictures came another young baby-faced Chinaman. His name was Run Run Shaw. He is Runme's younger brother. Runme and Run Run—rummy names these! But they proved true to their names and gave the Malays a good run for their money.

The Shaw Brothers, Runme and Run Run, kept running round and round every town and opportunity their shrewd Chinese eyes could espy on the horizon till they ran round the whole of Singapore, Malay States, British North Borneo, Sarawak, Indo-China, Thailand, Philippines and many other countries.

And where did these rummy-named Chinamen reach in their race of life? They have today a hundred Shaw-controlled theatres in South East Asia. They have the largest film production studio in Singapore. They have a number of amusement parks, cabarets, restaurants and large racing studs and stables in Malaya and Australia. They have a film distribution division which handles hundreds of films every year from U.S.A., Britain, Japan, Philippines, India, Indonesia, Italy, Spain, Egypt, Turkey and of course China—their motherland. They have a printing press of their own and huge painting and publicity departments controlled by experts. And they employ several Europeans as experts in their different departments of business.

Yes, in those two letters, "S.B." (Shaw Brothers), these two Chinamen built perhaps the biggest business empire in South East Asia any pioneer could build within 30 years of ceaseless toil and enterprise.



RUNME SHAW



RUN RUN SHAW

And if you know this huge empire is worth 150-million dollars, you will realize that Runme, the young Chinaman, had brought a Chinese magic lamp in those tins of celluloid to open a Malayan branch of King Solomon's famous mines.

But the best part of these two successful Chinese pioneers of entertainment is the utter simplicity of their life. Runme and Run Run are still running together day and night as if their fortune is running away from them. They work eighteen hours a day looking after their huge business empire. And yet all Indian friends who visit Singapore say that if they didn't have both of them, at least one of the Shaw Brothers was always with them in constant attendance offering the best of Chinese hospitality.

Insurance Law Must Be More Strict

Disclosures That Stagger Imagination

By : N. H. LALWANI,

Special Agent, Industrial & Prudential Assurance Co. Ltd., Bombay.

Life Insurance is the largest financial industry in the world and the greatest asset of a nation. It is these institutions, when properly supervised by Insurance laws and run by their managements, that build the country. Every effort, therefore, should be made by all concerned to see that these national institutions grow from strength to strength.

There are ample reasons for a more strict governmental supervision than exists at present. Paramount among these are (1) The very large amount of business and funds being handled today or are likely to be handled in the future by Life Insurance Companies. (2) the highly technical and essentially unilateral character of the life insurance contract. (3) in many cases life insurance is the only savings of a breadwinner to provide for loss of income in the event of his death or a lump sum or annuity upon his retirement. (4) life insurance is a long-term contract and generally many years' premiums are paid before the Companies are called upon to pay out.

In addition to existing laws, the following supervisory laws are suggested. The Companies will, naturally, not like some of them but it is the Government's responsibility to protect the interests of the policyholders.

(1) Examinations triennially of all Life Companies by examiners working under the general direction of the Controller of Insurance.

In addition to the rigid standards and strict supervision by its own management, every life insurance company in U.S.A. is subject to periodic examination from stem to stern by the State Insurance Departments. The purpose of this comprehensive examination is to determine the financial stability of the company and the soundness of its operations. Not only a physical count is made of the securities and mortgages owned by a company and their valuations checked, but an analysis is also made of cash reserves. So comprehensive and thorough is the examination that, depending upon the size of the company, it may take from a month or two or upto a year or more. The 1946 examination of the Metropolitan required the services of 20 to 30 experienced examiners over a period of 15 months.

In India, very few companies can claim their own standards and supervision as strict. Improper and irregular practices exist in the financial operations of a number of companies. Appointments of Executives at very high remuneration are made

without regard to their ability or past remuneration.

(2) Preparation without delay by the Controller of a new standard mortality table based upon the recent experience of about 20 selected Indian companies and all Foreign companies operating in India.

At the moment the Indian Life Offices' Association has undertaken the preparation of a Mortality Table based upon the experience of its own members only. The experience of foreign offices too should be taken into consideration in the preparation of the Table.

APPROVED FORMS

(3) Approval by the Controller of policy forms, proposal, medical and other forms, in order to ensure that these comply in all respects with the laws of the country and are, in his opinion, free from all objectionable features.

So far our Indian Companies have been appealing to our sentiments to patronize them, but are they, in turn, giving their policyholders their money's worth? Very few of them. The insuring public of this country hardly know of the benefits that are usually allowed or can be allowed by

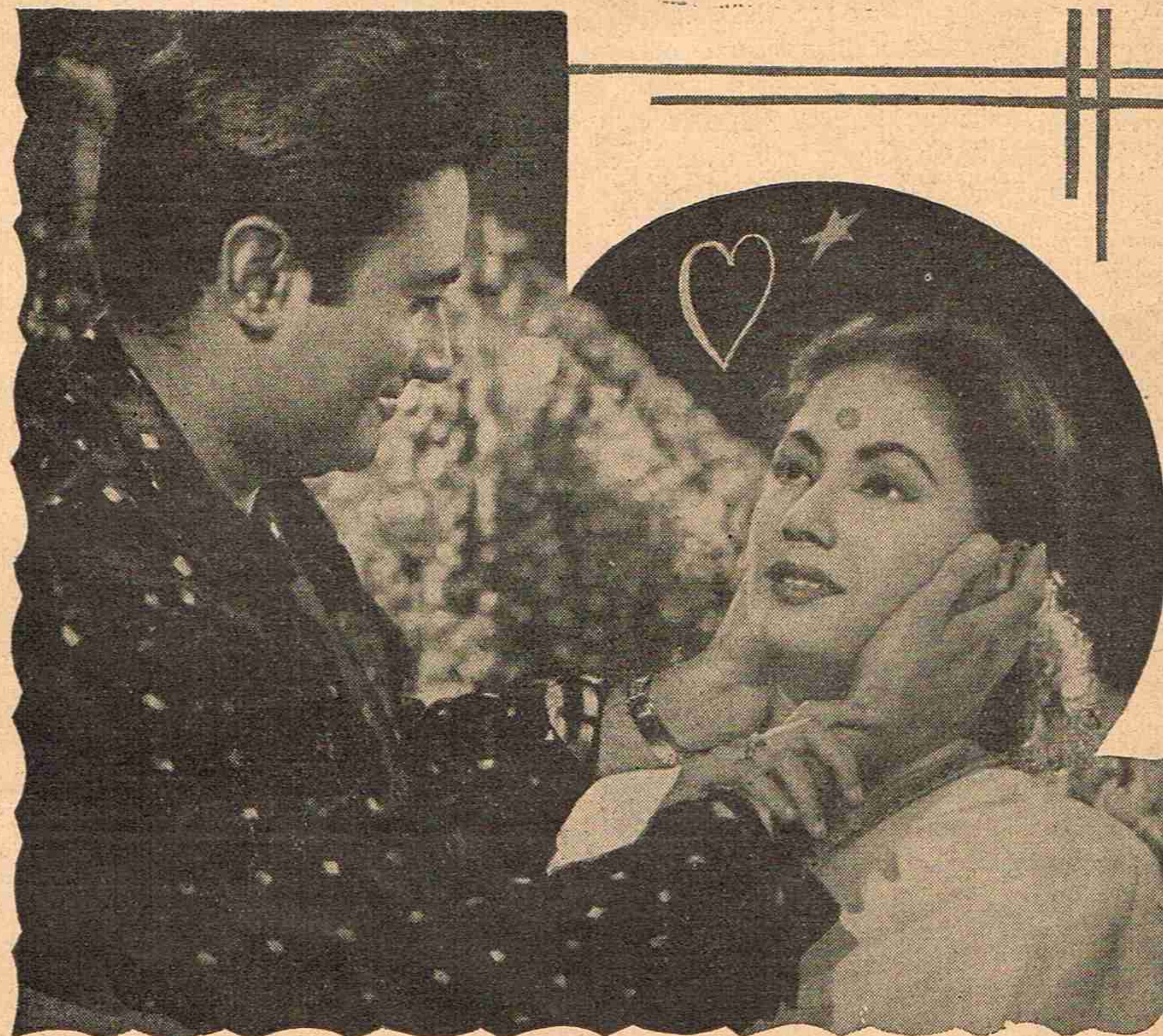
good offices. It is, therefore, the duty of our National Government to see that certain provisions in life policies are standardised as a minimum and all companies writing new business for a given date are compelled to give these provisions. The following are the suggested standard policy provisions. Of course, companies may adopt more liberal provisions:—

1. A provision specifying the cash surrender values, paid-up values and Extended Term available under the policy in the event of default in payment of premium after these have been paid for a specified period.

2. A provision that in the event of default in payment of premium falling due at any time after the policy has acquired a surrender value, the owner, within two months after the due date of such premium, may elect one of the following options:—

(a) Surrender value: To surrender this policy for its net surrender value as of the date of default; or

(b) Reduced Paid-up Insurance: To continue this policy as paid-up insurance, payable at the time and on the conditions provided in this policy (without any additional benefit in the event of death by accidental means), for such an amount as the net surrender value of this policy as of the date of default will purchase as a net single premium at the Insured's



When Dev Anand holds a face like that he thinks of our censors and Meena Kumari thinks Dev Anand lacks the initiative. They leave it to imagination in "Baadbaan", a box-office hit written and directed by Phani Majumdar.

age at nearest birthday at the date of default; or

(c) Extended Term Insurance: To continue the insurance as non-participating paid-up extended term insurance (without any additional benefit in the event of death by accidental means) for the full sum assured under this policy plus the amount of any bonus additions, less the amount of any indebtedness to the company existing against this policy, and for such period from the due date of the premium in default as the net surrender value of this policy as of the date of the default will purchase as a net single premium at the Insured's age at nearest birthday at the date of default. Such extended term insurance shall be without the right to loans.

If one of the said options is not elected within two months after date of default, the insurance shall be continued as provided under option (b). In the event of death of the Insured after the end of the grace period but within two months from the date of default, the amount payable under this policy, if no option has been elected, shall be the same as though option (c) had been elected.

3. A provision that a copy (photostat or otherwise) of the application and the applicant's statement before the Medical Examiner is endorsed upon or attached to the policy when issued. The policy and the application therefore shall constitute the entire contract between the parties.

4. A provision that after three years premium have been paid, the company will, at any time while the policy is in force, advance on the pledge of the policy, at a specified rate of interest, not exceeding 6% per annum, a sum not exceeding the loan value (as hereinafter defined).

NO SERVICE, ALL GUESSWORK

On a reference to Maclean's "Life Insurance", 1951 edition, it will be found that most of these provisions are standardised by law in U.S.A. (By permission from Life Insurance by Joseph Maclean, Copyright 1951, McGraw-Hill Book Co., Inc.). An explanation for doing so in India too will be helpful:—

(a) Very few Agents in India are trained, with the result that very few Insureds get service from the former, and then even, an agent who wants to give service is prevented from giving a prompt one because in a large number of Indian Companies the Lapse and N.F. departments take their own time in sending out notices after the date of default of the premium. It is, therefore, essential that a period of at least 2 months (the same as in U.S. law, although in practice quite a number of the most leading companies allow 3 months) from the date of default be allowed for the Insured to elect

the option of paid-up, surrender or extended term.

A number of leading Indian Companies provide for automatic paid-up policies in case of default after 2 or 3 years but there are still many Indian and almost all foreign offices that do not. The result is that a very large percentage of the Insured, whose premiums are automatically advanced for some years under Non-forfeiture, eventually lose the entire insurance because they cannot pay the premiums after these N.F. advances are exhausted. Therefore, the automatic paid-up (specially when a period of 2 months

after the date of default is provided) will be very useful to the Insured. It is my firm conviction that the value of life insurance in the eyes of the Insured will go up considerably if automatic paid-up is provided. If his financial position subsequently improves, he can either reinstate the policy for the full sum insured on submission of overdue premiums, interest and medical report, or go in for new insurance.

(b) Extended Term is a useful privilege provided by a modern policy and is a standard provision with American and Canadian companies. In India, none of the

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British and few Indian offices provide this privilege but Government should insist upon it as a standard provision.

No Agent of an Indian or British company can quote, without reference to his Branch or Head Office, the Surrender Value or Extended Term nor are they stated in the policy, with the result that the Insured is kept in absolute darkness. Therefore, it is imperative that all these N.F. values be shown in the policy. This will enable an Insured to compare the values as granted by different companies and then be able to distinguish a good company from bad.

(c) In India, even all the educated persons do not remember their family history, with the result that they give one history to one company and another to another company. Recently, I came across an educated applicant who said that one of his parents died in 1953 when actually the death occurred in 1950. It is in the interests of the companies themselves to see that the correct history and statements are given to them, and this can only be done if a photostat copy of the applications is taken out and attached to the policy. At present, this is being done in India by the Canadian Offices only. One leading Indian Office did it for some years but has discontinued it now.

REGULATE SCIENTIFICALLY

Maclean in his book says:

"The character of the life-insurance contract itself is a basis for regulation. Of necessity, the policy contract is to some extent a technical document, containing a certain amount of technical expression and legal phraseology so that its meaning may be specific on each point covered. It is not always feasible to use terms familiar to the average policyholder, who is generally unacquainted with some of the precise language used and with principles of life insurance law.

"The document is necessarily lengthy, and like most insurance policies of other kinds, rarely read carefully by the policyholder. It is a unilateral contract, written by the company, while the policyholder, the other party to the contract, has no part in its preparation. In order to protect him from the insertion of provisions the effect of which would not be apparent to the average policyholder, but which would limit the benefits of the policy such as a provision that all statements of the Insured shall be considered to be warranties or from omission of other provisions, such as those dealing with non-forfeiture or reinstatement, the lack of which he might well not notice, statutory requirements for the inclusion of standard provisions and requirements for insurance—department approval of new contract



This choli in emerald green has choice gold embroidery at the back and the front. Wear it with a georgette sari of the same colour.

forms are appropriate spheres of governmental regulations."

I now make the following suggestions, which the Authorities should introduce as standard provisions of the policy or bring pressure so that all companies do allow these benefits:—

1. The present method of Indian and British Offices of allowing proportionate paid-up value is not a scientific one and, therefore, inequitable. It should be calculated on the American method which is scientific.
2. Premium should be calculated at age nearest birthday and not next. Quite a number of the first ten Indian companies do it.
3. At present, if a claim occurs as a result of death, bonus is allowed for the previous calendar year regardless of whether it has been declared or not. But, if a policy is converted into paid-up, no bonus is allowed for the entire period of the valuation if no declaration has been made. This is most inequitable. Companies pay out bonus on a death claim where they have lost money but will not pay on a policy where they have not lost money. In most cases, an Insured asks for a paid-up because he is in an unfortunate position of not being able to pay further premiums.
4. At present, Indian companies allow Disability benefit without any extra charge but the disability has to be as a result of an accident. This is hardly any benefit as will be proved from the claim experience. The Cover should be widened to include disability from disease as well, and there should be a reasonable extra premium for it. Mostly, the disability is due to disease rather than accident. It is time the leading

companies thought of meeting the public's changing needs and demands. Incidentally, even leading Indian companies limit, at present, this benefit to a very low sum of Rs. 15,000/- or Rs. 20,000/- (with quite some companies it is Rs. 5,000/- or Rs. 10,000/-) although not only their own retention of the life is higher but the companies with which they reinsure generally have this benefit in their policies. Now, a shrewd person should not insure in a large amount with any one company if he cannot get this benefit to the full extent of the sum insured.

BAD PAYMASTERS

5. Quite a number of Indian Companies are not prompt in payment of claims and often the payment has to be sanctioned by the Board, and even then it takes them, thereafter, about three days to release a cheque. The Companies should be compelled to pay out claims promptly and this matter will have supervision of the Board of Directors of Companies if they are made to pay out interest at, say, 2% from the date of death or maturity till the date of payment. In U.S.A., although companies are so prompt that more than 90% claims are paid out within 24 hours of the date of receipt of proofs, at least one company, viz. New England Mutual Life Insurance Co. of Boston, allows interest @ 2% from the date of death or of maturity. Quite some leading Indian companies await the Board's sanction before even a maturity claim is paid out. This is absurd. If the Directors have no confidence in their management to pay out even a maturity claim without their authorization, they should pay interest for their pleasure.

6. Maximum rate of interest on Non-forfeiture advances and loans should be 6%. There are quite some companies that charge @ 7½% or even higher.

The late John F. Dryden, founder of the Prudential Insurance Co. of America (America's No. 2 Life Company) has said:

"Social institutions, like political institutions, can endure only if there is economic justification for their existence, and they prove their social utility by successful adaptation and re-adaptation to the ever-changing conditions and circumstances of political and social life."

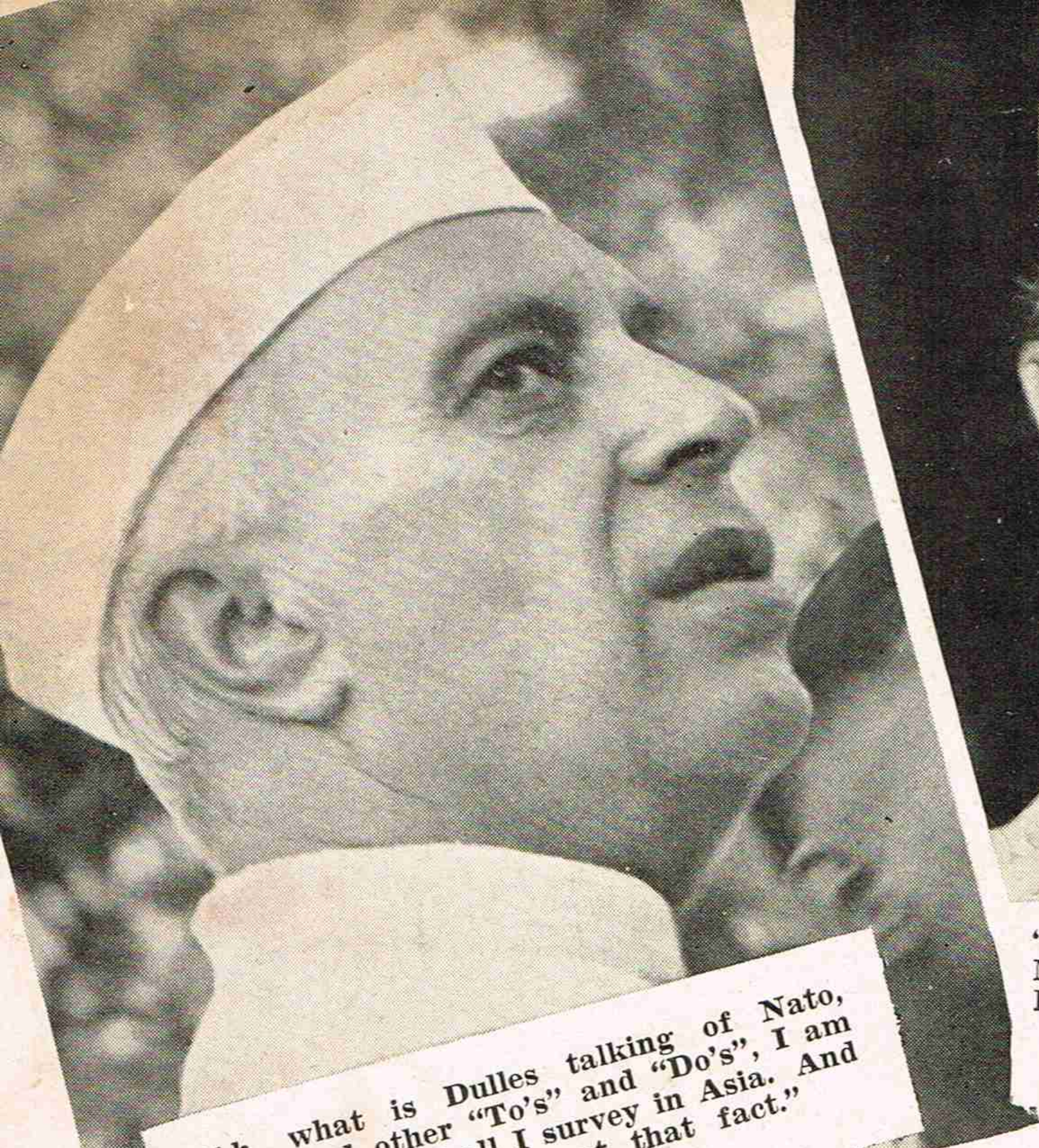
Conditions have changed and Indian companies should adapt themselves to meet the public's changing needs and demands. It is time they thought of obtaining business on merit and service rather than on sentiment.

Life insurance is a public, and not a private, business. It is, therefore, the duty of our national government to protect, without delay, the public's interests by standardising policy provisions and more strict supervision than exists at present.



VENUS BANNERJEE —

Scintillating and versatile this new artiste is a rare discovery of the year. Very rarely can those who shine on the screen be at home on the stage but Venus Bannerjee seems to be a unique exception. Here she is in a stage adaptation of "One Touch of Venus" caught in an intense dramatic moment by our cameraman. And we hear wonderful stories of her great performance in the classic role of Queen Gertrude in "Hamlet", produced and directed by Kishore Sahu.



"Ah, what is Dulles talking of Nato, Seato and other 'To's' and 'Do's', I am the monarch of all I survey in Asia. And he'll have to accept that fact."



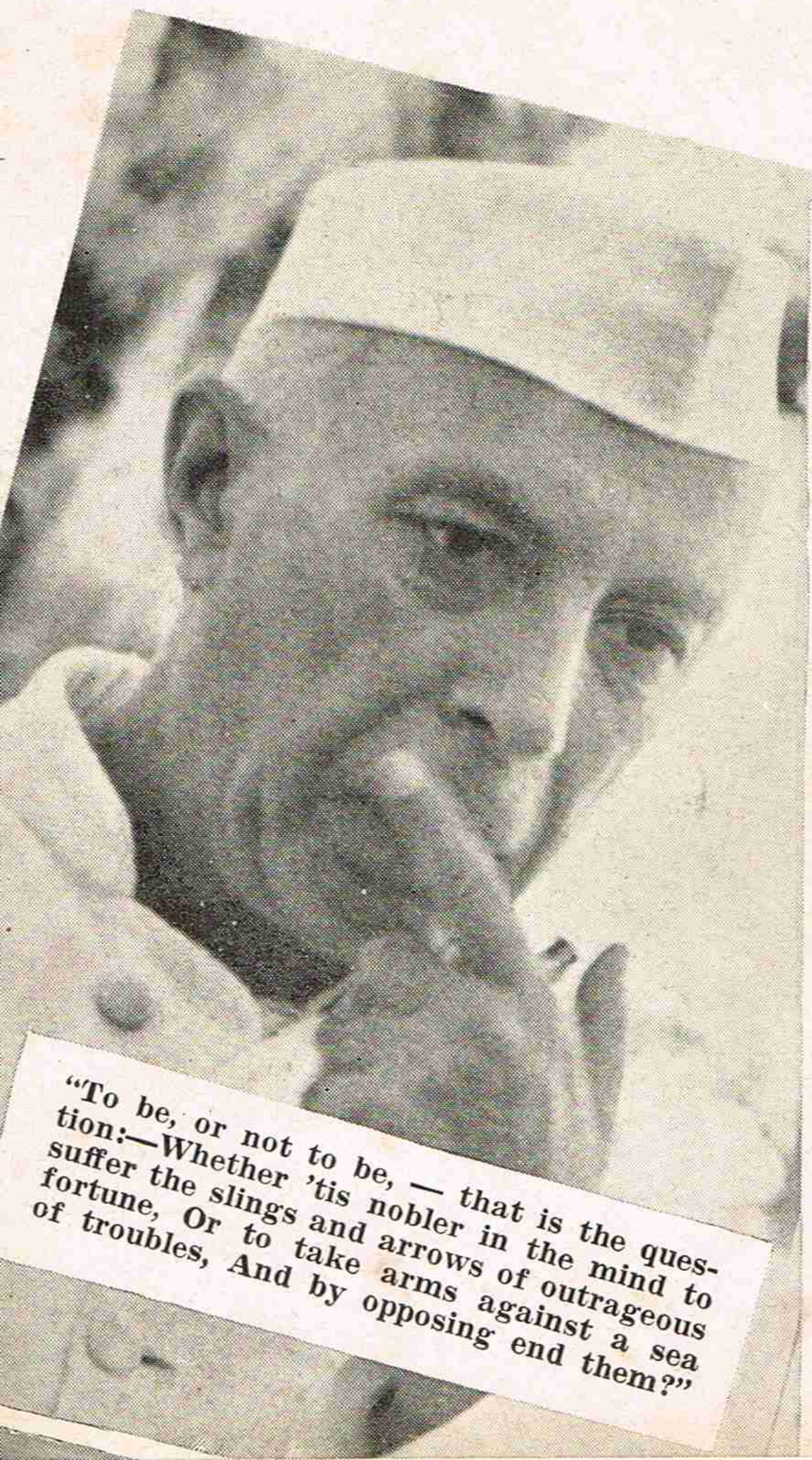
"Can't people talk sense? Now, look at Morarji making a fool of himself. And I embrace him every time I meet him. Where's Bulsar anyway?"



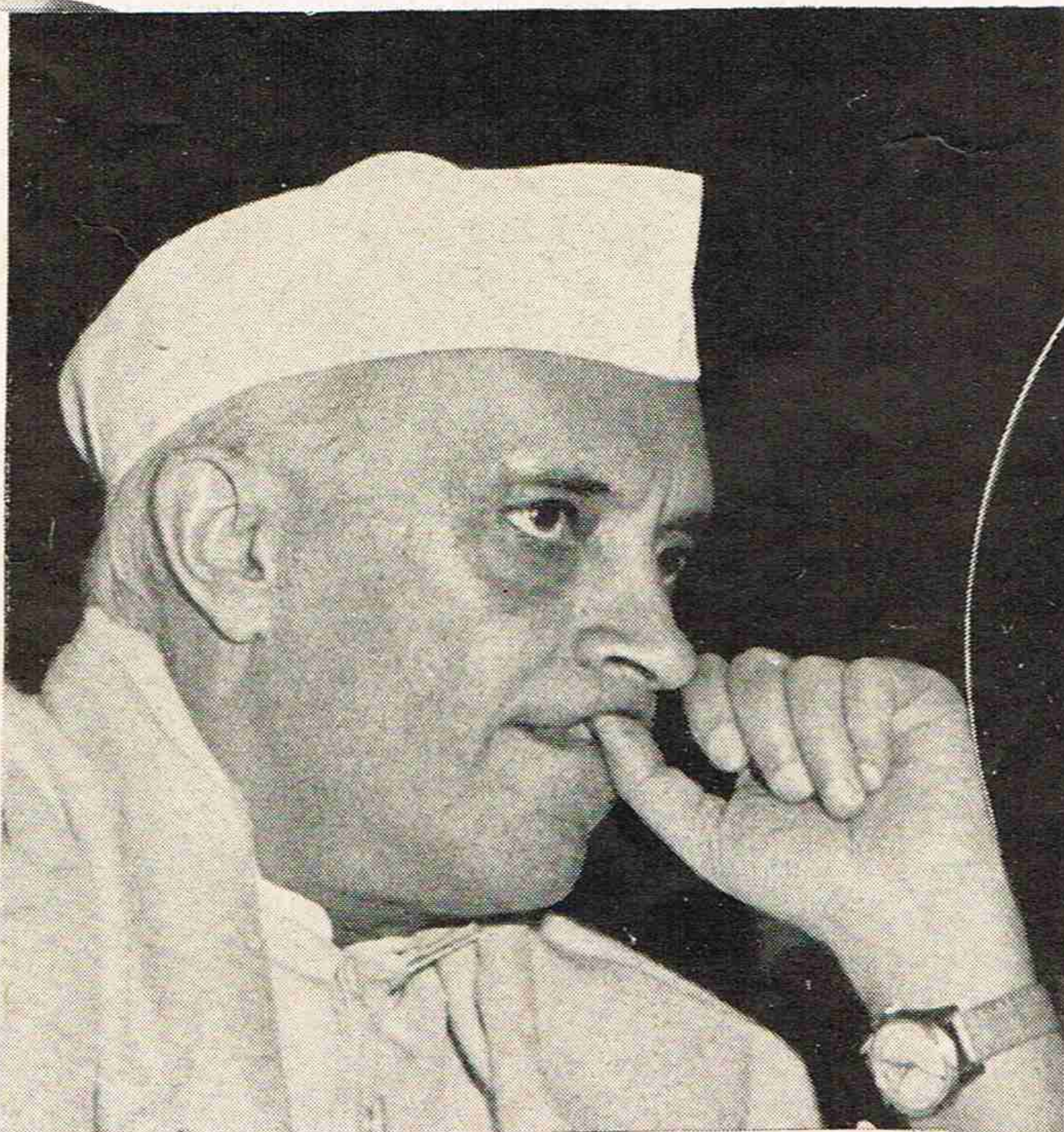
"Well, there is some says. It looks as if is going to be ar What sl

THE MOODS OF

The unknown are known by names. Here is a come the sweetest solitaire of the love and emot decide the fate of millions. On his 65th birthday life so that his fascinating smile remains with us fut



"To be, or not to be, — that is the ques- tion:—Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, Or to take arms against a sea of troubles, And by opposing end them?"



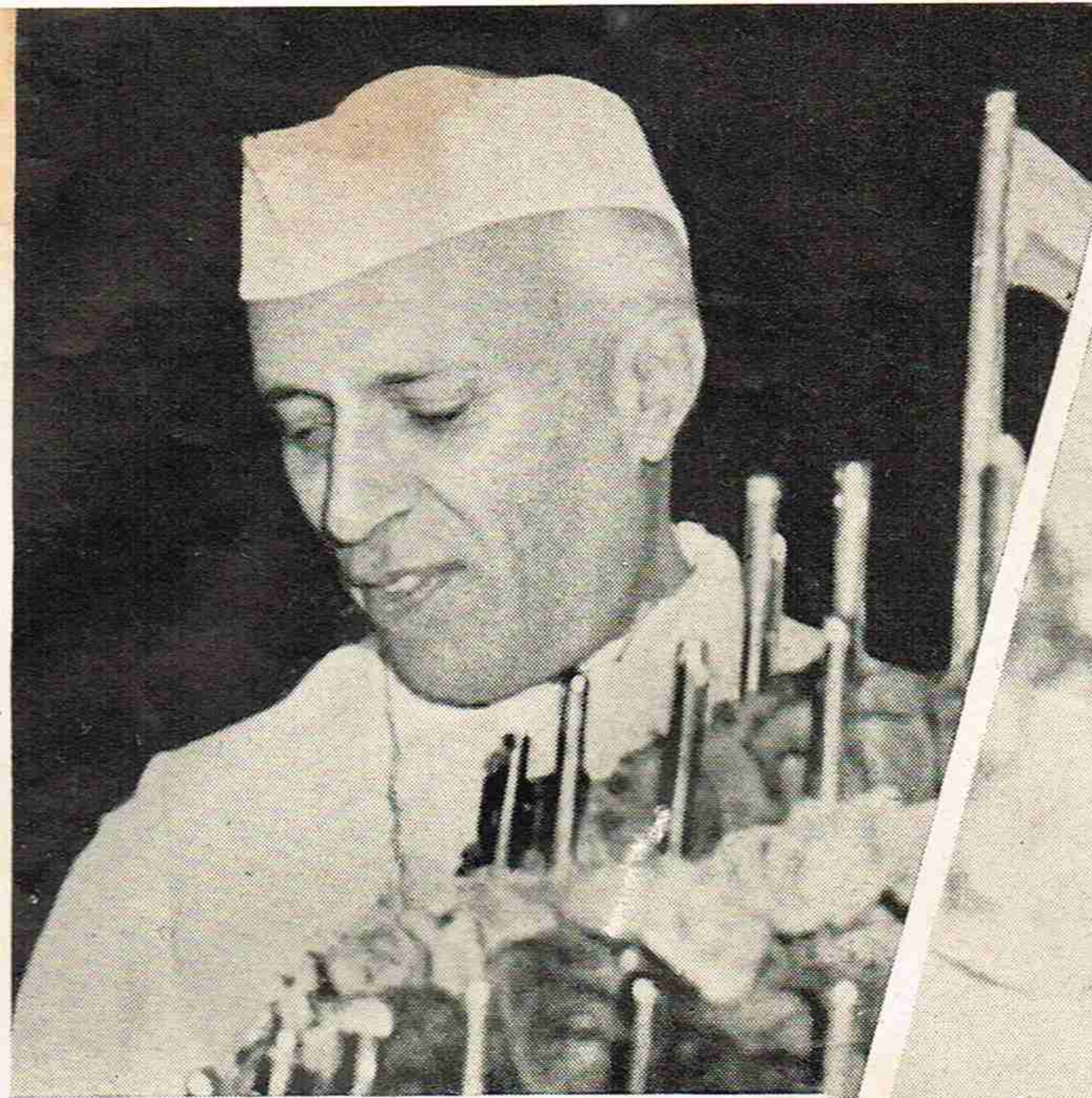
"Now, how to get rid of Dr. Mukherjee, this troublesome Bengali? He is making himself a nuisance in Parliament. I must think, I must think and think fast."



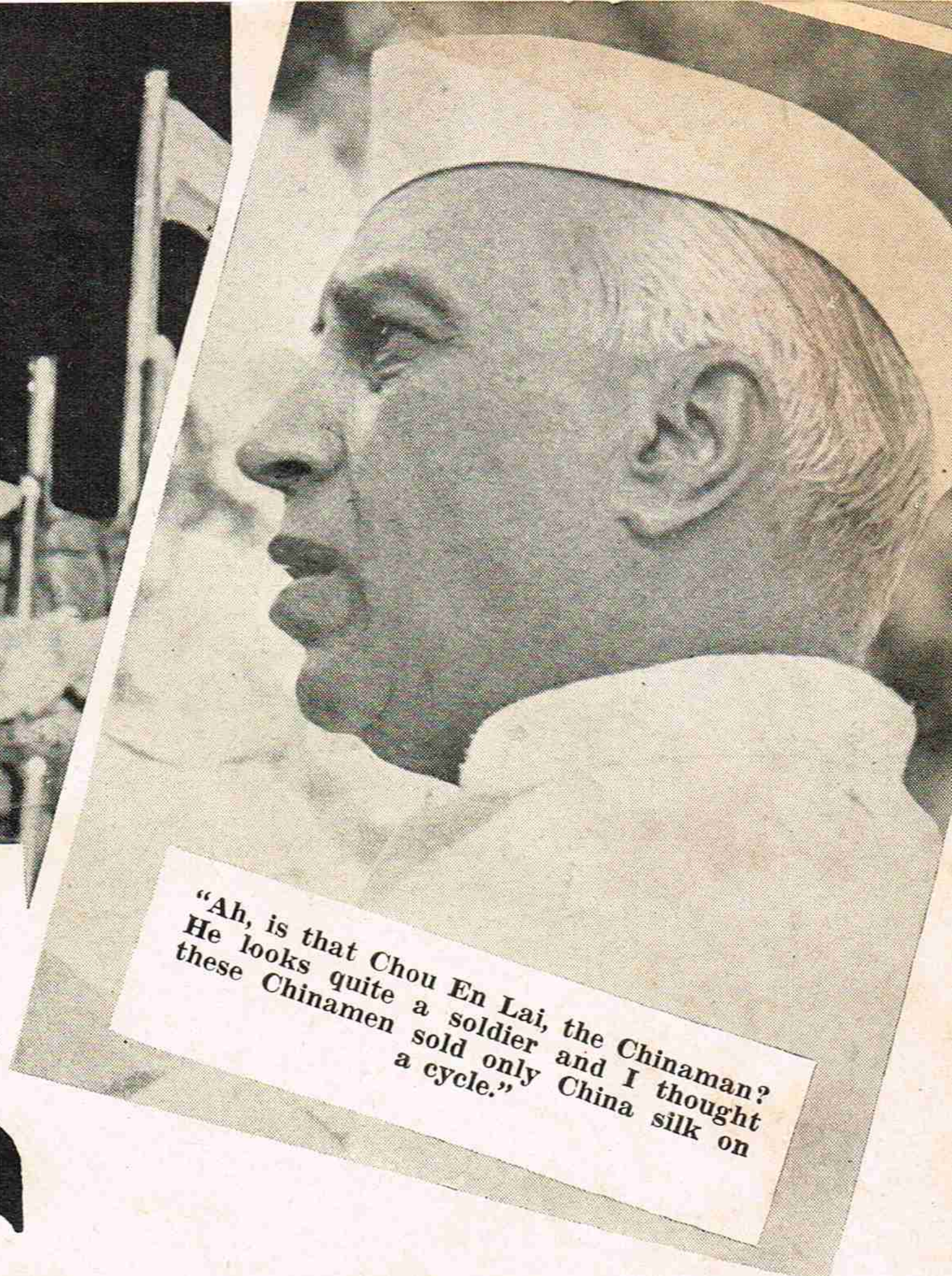
"Now, see how I got Bill passed! These always rub the wron a little smile, that's



g in what Baburao
Bhowani Junction"
anti-Indian picture.
I do?"



"Sixty-five! That's nothing! I can easily
add another thirty-five and make it a cen-
tury. But this damn nuisance of a cold."



"Ah, is that Chou En Lai, the Chinaman?
He looks quite a soldier and I thought
these Chinamen sold only China silk on
a cycle."

OUR DESTINY

on who doesn't need a name. His face has be-
of 367 million people. The moods on that face
(14th November), let us all pray for his long
ger as a guarantee of our great and prosperous



e Special Marriages
white-capped idiots
way. A little tact,
all that is needed."



"They don't know me yet! Once I set
out to get a thing, I get it. And what's
wrong if I missed the Travancore-Cochin
elections! Accidents happen."



"Now, look at the crowd! A million!
More perhaps! Why count them? Sheep
must multiply! All they need is a good
shepherd like me."



SUMITRA —

This pretty daughter of Bengal, after her unique success in "Mayurpankh", has become the popular choice of producers. Here she is in "Raj Yogi", a costume picture now running at the Royal Opera House. Another assignment of hers is "Chirag-e-Chin". Both the pictures are distributed by Delight Pictures of Bombay.

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R O M E —

Rome was not built in a day. Indeed not! It took twenty centuries of unadulterated sin and sanctimonious hypocrisy to build this two-faced city of Pagans and Christians, of sin and sublimity, of sordidness and splendour, of sexual orgies and spiritual flights, of paupers and Popes and of charlatans and Caesars.

No, Rome was not built in a day. It is an evil, colourful sediment of man's passions and ambitions brewed in a 2000-year old cauldron of history. In its monuments are hidden the triumphs of rulers, in its ruins are framed the orgies of Caesars.

The origin of this eternal city is based on a legend that in 753 B.C. it was founded by brothers Remus and Romulus, both reared and suckled by a she-wolf, and in honour of the dame who gave them milk they set up several statues all over the city. The milk of this she-wolf ran true through 2000 years of Rome's history of blood and war and never gave the Roman a chance to live the peaceful life of a lamb. Throughout its long history the Romans have been on the wolf-hunt.

And with wolf-whistles and wolves still pursuing and annoying all beautiful touring women right in the midst of public streets, the passionate milk of the she-wolf still seems to run through the veins of modern Romans. We remember an incident in 1939 when in Via Condotti, a crowded thoroughfare, two Italian boys saw a young Indian girl in a sari and exclaiming "Bella Bambina" embraced her. And one of them kissed her passionately on the lips and the other lifted her sari and kissed her on her legs. The young girl's escort, an old Government pensioner, was completely stunned.

Yes, the milk of the she-wolf which reared Remus and Romulus still runs through the veins of handsome Italians who have turned time into one long crime passionale of their race.

And in this city of Caesars and charlatans, the Romans rewarded Julius Caesar, the man who conquered France and Britain, by assassinating him while his successors flirted with Cleopatra, the Serpent of the Nile, and got bitten by her

in their beds of lust and power. In this city lived Emperor Caligula (37 to 41 A.D.) who delighted in torture and bloodshed and appointed his horse as his consul to hear the grievances of the people. Hollywood improved on him by introducing Francis, the mule. And here reigned Nero (54 to 68 A.D.) who killed his wife and mother, murdered many other men and women, tortured Christians and Romans, set fire to Rome and fiddled while it burned and ultimately committed suicide. But there were other rulers like Marcus Aurelius, famous for his stoic philosophy and Seneca, known for his immortal philosophical essays.

"MANKIND'S DELIGHT"

And with the turn of the first century A.D., having crucified Christ in distant Judea, it was in Rome in 80 A.D. that the Romans built the great Coliseum, an amphitheatre 600 ft. by 530 ft, elliptical in shape, where 45,000 Romans, the first champions of the Western civilization, once sat and watched Christians being pushed into the arena through 80 gates as food for the hungry lions—the four-footed Romans of the day. When the Coliseum was opened by Titus Flavius, fondly called the "Delight of Mankind", he presented the grand spectacle of hungry lions tearing and eating thousands of Christians for a hundred long ways. That was a "delight of mankind" indeed! Today the Coliseum is in ruins, a silent graveyard of thousands of Christians whose blood painted the lips of the lions and whose bones filled their hungry pits—Christians whose corpses were denied even the womb of mother earth.

And it was only after 306 A.D. when Constantine I, called the Great, became emperor of Rome and was inspired by the sign of the Cross, appearing in the heavens with the inscription "in hoc signo vinces" ("by this sign thou shall conquer") in 312 A.D. at the battle of the Milvian Bridge, that Christianity got royal patronage. Constantine adopted Christianity and set about converting pagan temples into Christian churches and building basilicas over the graves of murdered martyrs of Christianity. This process of building churches and basilicas reached its climax ultimately when Pope Symmachus (498-514 A.D., the 47th Pope in the Papal pageant of Christianity) built the Vatican which has today become the largest palace in the world and in the 1500 and odd years after St. Symmachus went to heaven over 220 Popes have lived in this Palace with Crucified Christ as their supreme spiritual symbol. Had Christ known the comfort, the luxury, the power and the royalty that his church was going to build over his wooden Cross, he would have probably changed his mind about his martyrdom.



The Pagans worshipped the elements that gave life to humanity and though they drank wines, they still paid homage to water. Here is the Fountain of the Rivers in Piazza Navona, Rome.

The Eternal Cauldron Of History!

The Vatican City is spread over 108 acres of land, courtyards and gardens. It has 1400 halls, several libraries, museums and art galleries. There are museums of Sacred Art and Profane Art, for Etruscan Art and Pre-Roman Art. The picture galleries contain celebrated paintings by Raphael, de Vinci, Michelangelo and Giotto.

SINS OF CELIBATES

The 405-foot high St. Peter's whose vast dome has been described as "the biggest bubble forever yet unpricked" dominates the Vatican and the basilica of St. Peter is said to be right over the spot where the saint was crucified. The frescoes in this church are done by Michelangelo, Perugino, Raphael, Botticelli, Ghirlandio and other eminent artists.

In the midst of this power and luxury it is therefore no wonder that some of the Popes forgot their strict vows of celibacy and permitted flesh to dominate the spirit. There were Popes like Benedict IX who indulged in sex excesses while others who fathered children like Pope Alexander VI who in turn gave us the brood of the notorious Borgias, Cesare and Lucrezia. And it was probably the latent genius in Papacy that converted humanity at the point of the sword and visited Inquisition on those whose faith wavered.

And through ages the arrogance of Christianity has neither lessened nor has its fanaticism reduced. The churches and the basilicas still continue to be built all over the world and the remains of Christian saints still go parading through the world to inspire the Christians with legends and miracles.

It was perhaps in the Vatican's traditional spirit of pelf and power that in 1939 the Pope refused an audience to Mahatma Gandhi, when the Mahatma sought it with his characteristic humility. The reason according to a Roman priest was that Gandhiji "was wearing only a nether garment and leading a goat about". This Pope seemed to have forgotten what Christ had worn 1954 years ago and the sheep which he tended.

But the very Pope signed a concordat with that sawdust caesar, Mussolini, and blessed the goose-stepping Fascist troops when they went out to bomb the helpless Ethiopians in 1935 and again to butcher the Spanish Republic in 1937. This Pope who admired the "exceptional statecraft" of the murderer of Matteotti could not give an audience to Gandhiji, the 20th Century Christ. Curiously enough a later Pope gave an audience to a South Indian singer and film star, probably because she was accompanied by a gay Yuvarajah.

But Popes are human beings. Their defects and weaknesses cannot taint

a great religion and the Vatican therefore remains the supreme Mecca of Christianity.

Situated 66 feet above sea level on the historic banks of the Tiber, Rome has a population of 2,047,000 packed in an area of 2010 square miles. It is the national capital of the 760-mile long Italian Wonderboot with a coastline of 2,680 miles, 7,764 municipalities, towns and cities. Rome is the cradle of Western Civilization and the Appian Way which leads to Rome has been more important in history than the Wall Street of today.

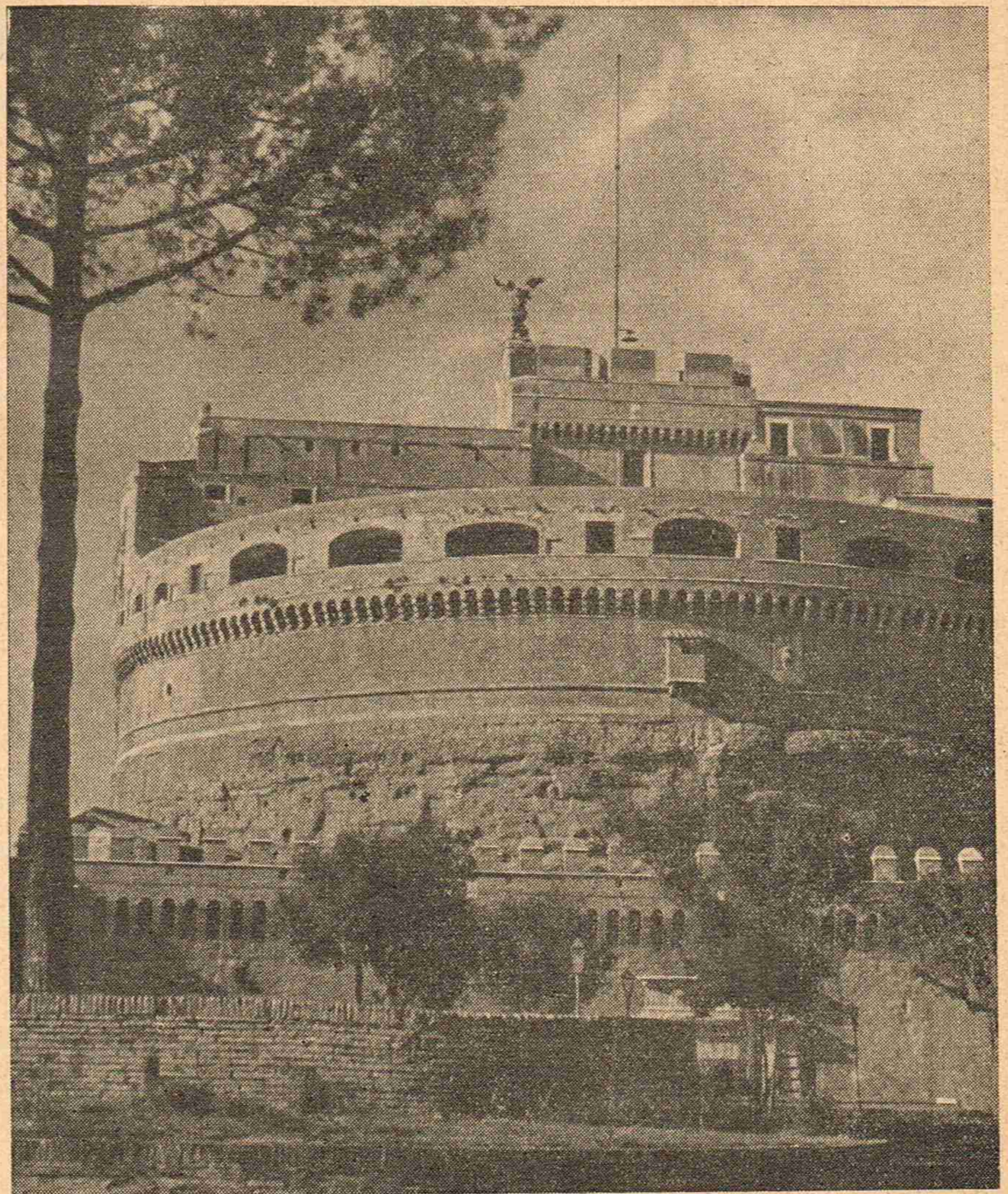
GLORIOUS JUNK-HEAP

The best way to see this ancient city is to hover over it in a plane and then you see the dome of St. Peter's, the ruins of the Coliseum, the gardens of the Vatican, the Villa

Madama and a vast conglomeration of marble ruins, baroque churches, immense arches, huge palaces, fountains, obelisks, gardens and fragments of ancient walls—all footprints of history—now mixed with bleak modern buildings.

Rome is a glorious junk-heap of history and to see it completely will take a life-time. But the "musts" can be divided into six parts: the ruins, eloquent relics of man's arrogance; the palazzos (palaces), mausoleums of pelf and power built with the blood of the people; the villas, little reminders of gay debauchery of olden days; the vias (streets) where Romans took the medicine from their rulers; the piazzas (squares) where the Romans congregated like sheep to hear the Caesars speak and the miscellaneous, a mix-up of the ancient and the modern.

The Forums of Trajan and the Caesars are still there though now there are no dictators to arouse the



All castles have histories, histories that inspire and make you shiver at once. For, all history is written in blood and punctuated by corpses. But this one is the castle of St. Angelo and perhaps angels lived in it once. Let us hope they did.

Patricians and Plebians against one another. Cats and bats live there now. The Baths of Caracalla and the ruins of the Baths of Diocletian are awe-inspiring for in these places at one time 3,000 people used to take bath in water fed by aqueducts. The obelisks looted from various temples, especially the one in Piazza Minerva, mounted on a baby elephant compel one to admire them. The Pantheon was originally a temple of pagan gods, later consecrated to St. Mary and finally converted into a necropolis for Italian royalty. The Catacombs on the outskirts were places where the Christians hid themselves while alive and buried the dead.

Among the palazzos, the most important is the Palazzo Quirinale, formerly the residence of the Popes, later of the Kings and now of the President of Italy. Palazzo Farnese and Palazzo Venezia, the latter built by Mussolini for his edification are two other "musts".

There are innumerable villas to be visited, the most famous being Villa Borghese, now renamed Villa Umberto I, which has a priceless collection of Titians, Raphaels, Canovas and Berninis, beautiful formal gardens and the zoo. Villa Madama, the ancient residence of the Medicis now houses the Senate. Actually these villas are as big if not bigger than the palazzos like Palazzo Montecitorio, where the Deputies' Chamber is housed.

The vias are streets. Via del Corso is known as the backbone of the city and Via Condotti is the Bond Street of Rome. In the latter is



St. Peter's, the centre of the Vatican! Its vast dome has been described as, "the biggest bubble forever yet unpricked". And that is a mercy! For within the shadows of temples and churches lives the devil that is in man.

the celebrated Cafe Greco, frequented by Liszt, Wagner, Gogol, Ibsen and others. Via Veneto is full of trees, flower-beds, tea-rooms and cafes. Via del Babuino is the street of antique shops, Via Margutta, the street of artists' quarters and studios, and Via dei Fori Imperiali, the street of big buildings and business

houses. Via delle Botteghe Oscure has the headquarters of the Italian Communist Party and the office of the international literary magazine named after the street. A most rewarding Roman Holiday can be spent wandering in these vias, even if there be no Audrey Hepburn for company.

WINE AND WOMEN

Since all Romans—and all Italians—are all great lovers of wine and food, not to forget women, one should not miss going to any of the 5 de luxe, 23 first class, 50 second class, 41 third class and 26 fourth class hotels and numberless bars and restaurants. There one can regale oneself with Italian delicacies made with macaroni, vermicelli, spaghetti, tuna fish, etc. Roman specialities are however tripe, snails, artichokes, and a type of spinach known as biete. To wash down the food, one can have the white wines of Castelli, the red wines of Piglio and Olevano Romano, and of course the famous Frascati and Cinzano.

Almost throughout the year concerts are held at the famed Teatro dell'Opera, where symphonic and operatic music of the Italian masters like Verdi, Rossini, Puccini, Ponchielli, Palestrina and others is played. Excellent ballet is also produced at the Opera during the season. Open-air concerts at the Basilica di Massenzio in the Roman Forum and at the Baths of Caracalla provide a rare experience.

For the sport-minded there is much of interest in golf at the 18-hole Aquasanta, the polo-grounds of Aqua Acetosa, at the automobile races held



Fleeing the tourist is almost a national industry in Italy but the Italians do it gently by providing comfort and convenience. Look at this fleet of tourist-buses, all ready to take the tourists anywhere in Rome. They start from St. Peter's Square in Rome.



All Christian saints have their own churches and when they build more churches they create new saints to name the churches after them. It seems to be a race between saints and churches. This one is named St. Mary Major.

once a year, and at the horse races held throughout the year at Capannelle Hippodrome and Villa Glori Hippodrome. Tennis matches are international box-office hits. Football is very popular since the Italians won the world championship in 1939 and 1949.

These days you don't have to dress like a Roman when going to Rome. The Banias of Gujarat go there in well-tailored English costumes without worrying about their ghee-fed figures or oily faces. And Banias of the world visit Rome and make tourism an important industry of Italy. In 1953 alone, 7,681,870 tourists visited Rome and poured into Italy nearly Rs. 150 crores. The Pope alone attracts half of this tourist trade by tempting the faithful to visit the Vatican.

To those who are interested in motion pictures, there is the Cinecittà (pronounced "chinechitta"), a little group of studios, which Italians proudly describe as the Roman Hollywood. It is here that Roberto Rossellini, a motion picture director, induced the famous Swedish actress Ingrid Bergman to give up her first husband and marry him. And Roberto was in such a Roman hurry, that he gave Ingrid a child even before marrying her. The Cinecittà is worth visiting because in this solitary film studio of Italy, they hatch glamour eggs and produce long-legged chicks like Silvano Mangano and Gina Lollobrigida.

STILL A WOLF JUNGLE

And 20 miles out of Rome there are the two sea-side resorts, Ostia and Fregene where Romans go by

electric trains for beauties and bitches of the beach. Recently the semi-nude body of the beautiful 21-year old Wilma Montesi was found on the Ostia beach. She was a victim of a dope-ring organized by her paramour "Marchese" Ugo Montagna. Another mistress of Ugo testi-

fied in court that he used to conduct his orgies in the hunting lodge of a fashionable club of which ministers of state and physicians of the Pope were members. Besides, Ugo's henchman, described as the assassin, turned out to be the son of the Foreign Minister, Amintore Fanfani. Ugo was also found to be a partner of the Vice President of the Christian Democratic Party, which is now ruling Italy, with Scelba as the Premier and Einaudi as the President.

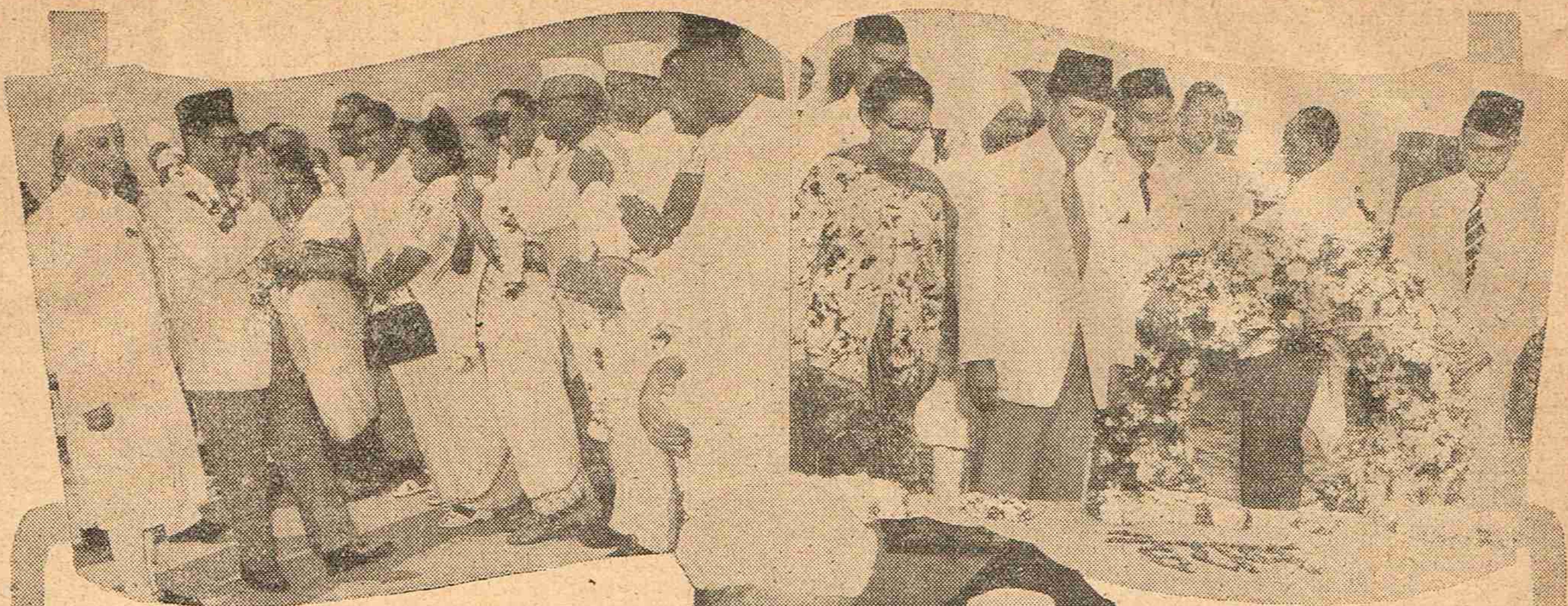
The Communists, who secured 30% of the seats in the Deputies' Chamber, ranking next to the Christian Democrats (53.5%), and Neo-Fascists, have been capitalizing on the Montesi murder and at the moment the Christian Democrats seem to be enjoying a precarious existence in spite of Point Four Aid from the ever friendly Americans.

If the Communists come into power the Pope will leave the Vatican and fly either to Spain or Canada.

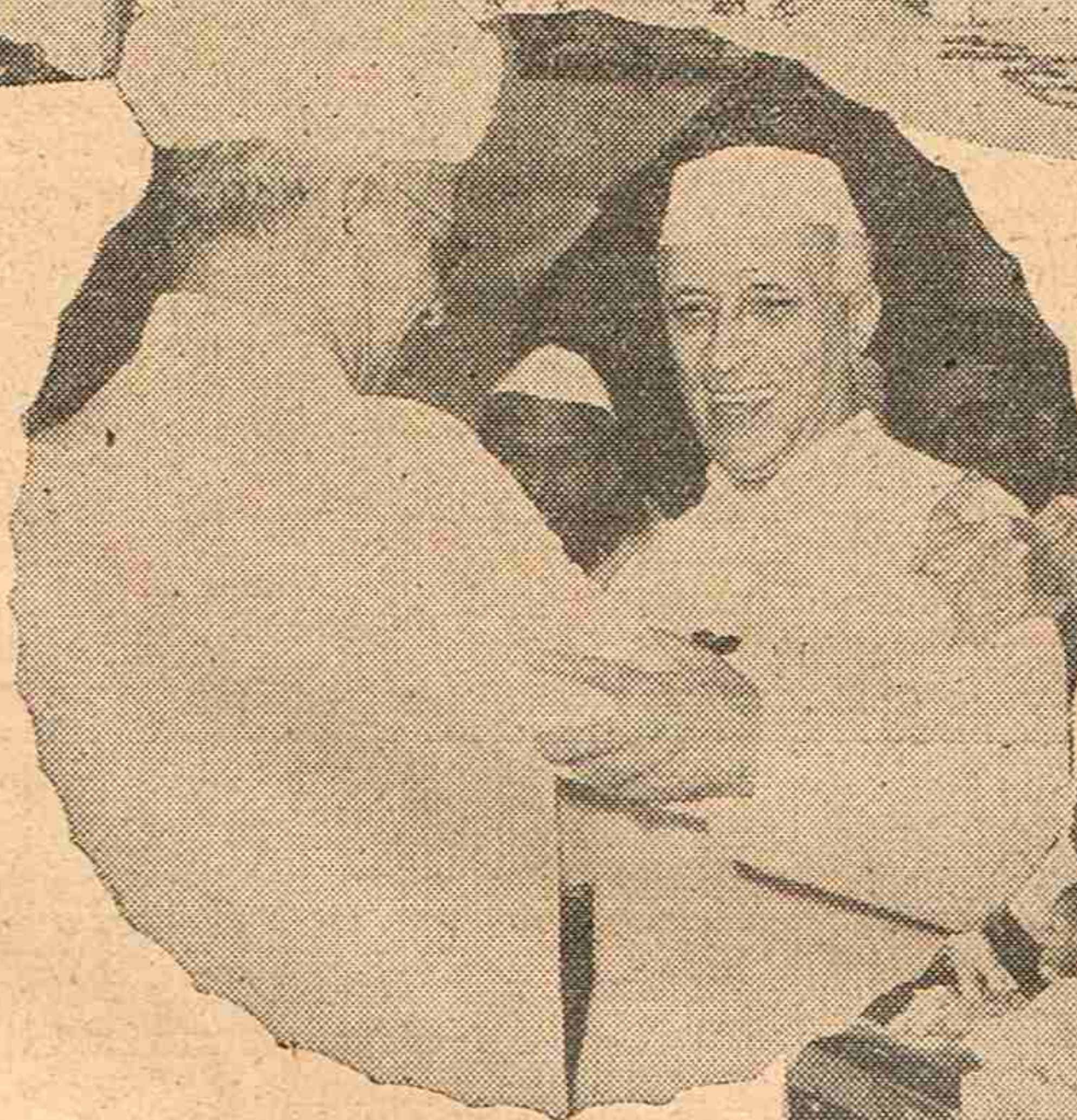
Whatever Ugo Montagna and his class do, the people of Rome don't lag behind. For, a beautiful woman is still the greatest provocation for the average Roman to take his violin and burst out into a rapturous song of romance. And as soon as he puts down his violin, we hear the war cry "Bella Bambina", and find the woman in the arms of the wolf. Yes, the milk of the she-wolf which nursed Remus and Romulus still flows through the veins of the Romans.



Rome is the hub of Christianity and it is natural that it should be surrounded by several monasteries and nunneries. Some of these institutions have great historical traditions. Their walls could tell many grim and gay tales. But walls have no tongues and as silent spectators they help to hide many a crime of human beings. This one is the Monastery of St. Benedict in the suburbs of Rome,



Top: Prime Minister Nehru presents his circus troupe to Dr. Ali Sastroamidjojo, Prime Minister of Indonesia at the Palam Airport.



The Indonesian Prime Minister also reaches Rajghat to worry Gandhiji.



Right: Prime Minister Nehru sends our philosopher Vice President Dr. Radhakrishnan on a tour of American countries to explain our new philosophy of living like pigeons in the midst of vultures.



The Chinese don't hawk China silk these days. Now they come in a trade delegation. Here is one under the leadership of Yung Kuan, Vice-Minister of Foreign Trade.



The annual spinning tamasha at Rajghat. It provides material for news photographers.

IF YOU DON'T BELIEVE

"When Will Indian Films Succeed In The World Market?"

Asks, Ram Bagai, Filmindia's Hollywood Correspondent

When will Indian films succeed in the world market?

Lately several Indian film producers began making multi-lingual films (including English) with an eye on the foreign market (American and European). What are their chances for success? Can they succeed?

They can succeed only when they learn how best to give the world what it wants.

To understand this interesting and important new phase of Indian motion picture production requires first, a brief delving into the past history of such attempts, and analyzing those results. Only on analyzing the past results and errors can we best prepare for the future.

Since the inception of sound films in India in the early thirties this writer (with fair candour) believes that he was the first one to attempt to crash into the American market. I brought from India a religious film, a social film, and a musical. All films were screened for Hollywood moghuls. What was their fate? The social film (story of a policeman and a prostitute) because of its too-Indian outlook and customs was incomprehensible to the Americans. The religious film, of a boy saint seemed interesting enough—but to a Christian country, no foreign religion is so acceptable as to make a film commercially successful. The musical and romantic film was out because only Hollywood is king when it comes to making boy-meets-girl themes. And besides who in America will appreciate Indian film duets and singing? Too, the Indian hero depiction is considered effeminate compared to the virile western stars like Clark Gable or Burt Lancaster or Humphrey Bogart etc. and thus not acceptable. So all three films failed. What came next?

"THE COURT DANCER"

Next was an all-colour Indian film (hand tinted) starring Sadhona Bose in "Court Dancer" in English dialogue. What was wrong with it? First of all its English was Shakespearean (sample: "Oh sir—thou art mine beloved. Oh pray, where shall we again meet?") This was enough for the distributors; they put it on the shelf where it lies to this day. It was never shown.

Next came (after the war, 1946) Shantaram to these shores (New York) with his films "Shakuntala" and "Doctor Kotnis". His unfortunate and harrowing personal experiences plus great expense involved to penetrate the American market was such a failure that he returned to India (not even visiting Holly-

wood) leaving his films behind with an American distributor to try.

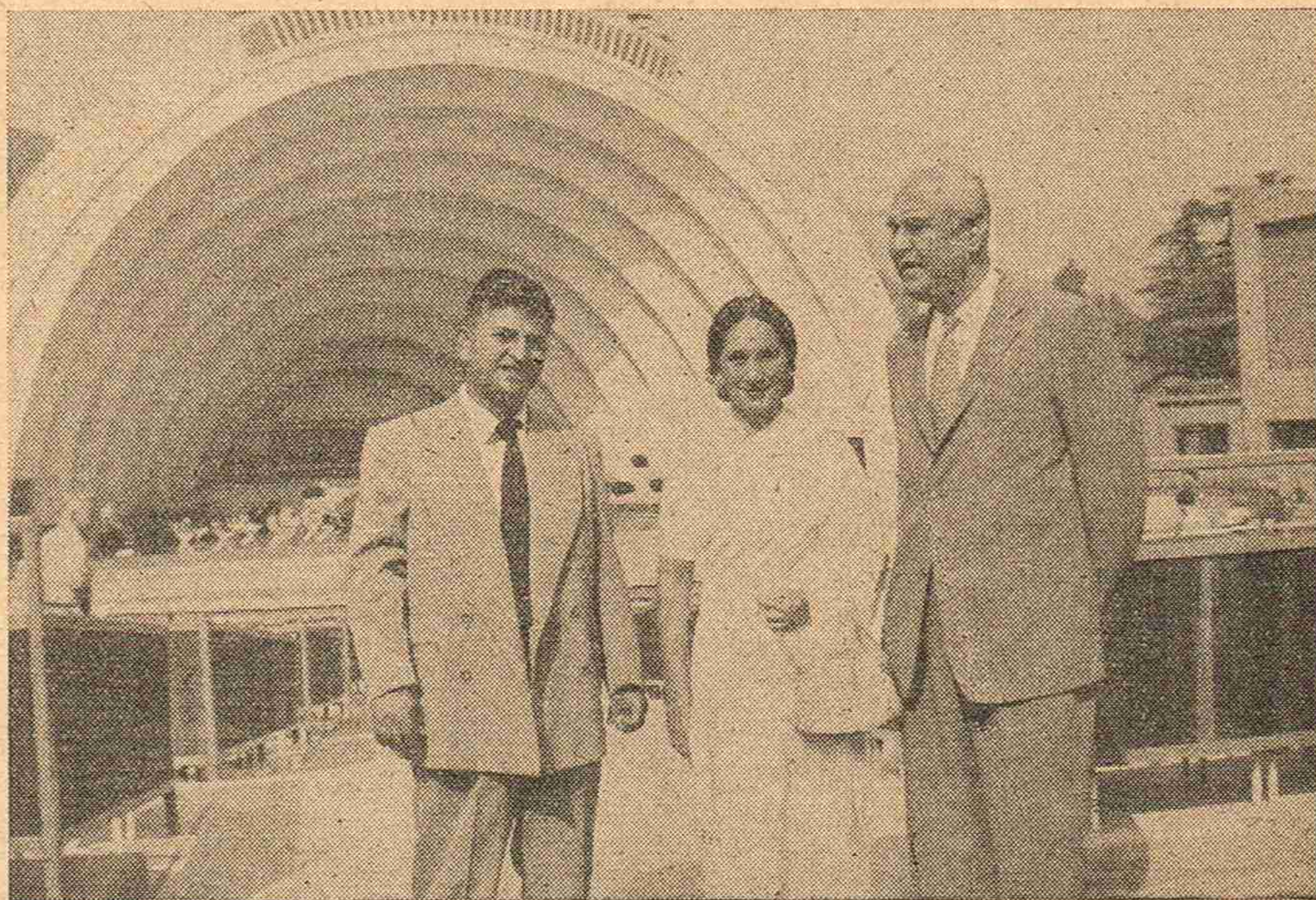
"Shakuntala" is an Indian classic but means nothing to Americans and less to the hard-hearted distributors. There were a few unacceptable miracles plus the fact that the English titles were also in Shakespearean English. It never was shown to a paying American public. In "Doctor Kotnis" which was the first Indian film spoken completely in everyday English, the problem was what kind of story was it? And what kind of English was being spoken? If you remember it was the story of an Indian Medical Mission going to aid wounded Chinese in China in its war against Japan and the hero, Dr. Kotnis, marries a Chinese! Ninety per cent of the story takes place in China. But the impasse in this film was—is it an Indian film, a Chinese film or an English one? The "English" was not understandable because what was spoken was the Indian interpretation of English spoken in China. No one who privately saw the film could understand the heavy Indian accent of theoretical English emanating from a "Chinese" mouth. Such a combination was unfortunately received with mockery, and this from an outstanding Indian director!

Following this came a popular Indian dancer, Uday Shankar, with his "great" film hodge-podge "Kalpana". He was helped immeasurably by the Indian Embassy and Consulates in the U.S. and friends

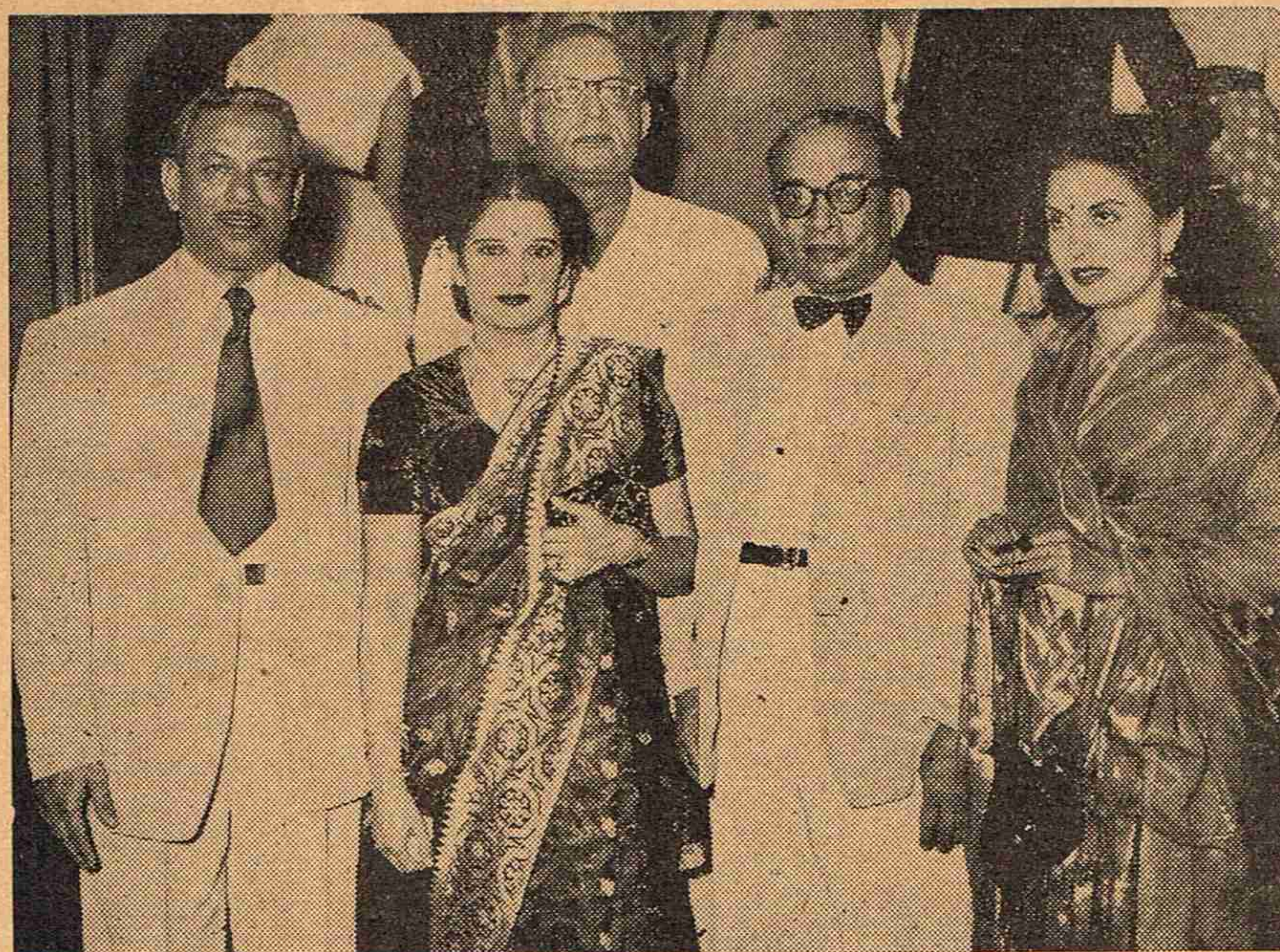
of India in various large cities. He flew around the country showing the film to paying audiences arranged and sponsored and underwritten by Americans interested in India. These expenses gave Shankar a free trip around the world and paved the way through "Kalpana" to re-publicise his name again after the war years for his scheduled dance tour of America the following year; the dance tour was successful. But what about "Kalpana"? No one in India—I understand, knew what its purpose or message was—so, here too, it was less understood. The impression of an American producer who saw it in a private projection room in a studio (after three other producers walked out on the screening) was "it stinks"—and as a film producer Shankar should "stick to dancing". Nothing more was heard of "Kalpana".

"AAN" IN HOLLYWOOD

Less than two years ago "Aan" was shown to the Motion Picture Academy (a non-paying audience). It was the first color (technicolor) Indian film with English titles. This film is at a standstill (for two years now) in negotiations because of technical differences between Sol Lesser (purchaser) and Mehboob (producer). If the film could be edited an entirely different story would be presented to the American public than what the Indians saw. What are its good or bad points? The color is very good and the music and rhythm are excellent. I believe the film will fail commercially because of the story. It has too many climaxes (as do all Indian films) for the Americans. Also the acting in most cases is what Hollywood would call "hammy" over-acting. Of course Sol Lesser having paid only



Films Division Chief Mohan Bhavnani, with his sweet and suave manner, was liked by Hollywood. Here he is with Ram Bagai, Filmindia's correspondent in Hollywood, with Mrs. Bhavnani thrown in for grace and of course for some natural charm.



At the premiere of Mehboob's "Amar" at the Liberty! From left to right: Producer Mehboob, Sushila Rani Patel, Baburao Patel (behind), Mr. N. Sundaresan, Dy. Governor of the Reserve Bank of India, and Miss Venus Bannerjee, the new screen sensation.

\$25,000 (11¼ lakhs rupees) for the film could not make even a "D" American film (let alone a poor B or C picture) at that price in technicolor. Though the film may be completely revamped, eventually, I feel the film will not be a hit commercially.

Recently Keki Mody was in the U.S. trying to negotiate for his film "Queen of Jhansi". In seeing the film, which was interesting (it was in faultless English dialogue), I again feel it will not be a commercial hit principally because as in other foreign films that come here, the stars are miscast photogenically as well as the historic story of Jhansi is completely unknown. Mody may be able to sell his film to some distributor or promotor for some amount, but the film is doomed as will be ninety-nine out of a hundred films from India!

GANDHI IN AMERICA

Lastly, and before generalizing on Indian films for the Western market I want to mention a documentary "Gandhi — 20th century Prophet". This is a film compiled of old newsreels by Mr. A. K. Chettiar and his associates and sold to Mr. L. P. Gainsborough and his American Academy of Asian Studies for \$5,000. Gainsborough spent about \$35,000 to fix this film documentary in the best of Hollywood standards. They have distributed the film commercially in some theatres throughout the U.S. during the past year. So far he is

still in the red and with less bookings on hand. Reason—if a documentary on Gandhi should prove unsuccessful in India, how could it prove successful in America where even less is known about this great man? It was personally heartbreaking to see only a handful of people in such large halls and theatres in attendance. The faults—I believe—were the lack of knowledge on their (Hollywood's) part as to how best present this great subject. Personally I am firmly convinced that the study of Gandhism will be taught to the American people more than ever in decades to come. But due to the manner of presentation of this subject matter this film has not succeeded.

So far, the above are most of the Indian films that have appeared on the American scene in the last twenty years.

First of all, who am I that I should write on this subject? It happens that I was one of the first, if not the very first to venture into this field of Indian films in the American market and unsuccessfully too. Since then I have naturally become more familiar with the foreign film problems, peoples, theatres, boxoffice, markets etc., on such ventures. Also as I sat among others in the "judge's" stand and watched the parade of foreign films go by I recognized some of the errors, similar faults and problems. Too—among other "judges" I heard their com-

ments and thoughts. Lastly, as a Hollywood correspondent for Film-india residing in America, I have learned through actual trial and error, observation, and association with Hollywood producers and directors their problems in making hits. Their problems are not uncommon with present Indian world market aspirations, however they have had the benefit of starting to learn their problems years ago whereas the Indians are only starting to learn now.

Let us see what are some of the major problems and principles to be considered by a producer aiming for the world market:

PUBLICITY, VITAL FACTOR

Since Hollywood producers already have a world market (excluding Communist countries) and have had for, about thirty years, we must realize they have the distribution and exhibition set-up completely in hand. Besides controlling (legally) or owning their own theatres throughout the world, which is the first important step, they secondly conditioned the world to their type of product via their (Hollywood) publicity; their stars; their type of films; gangster, westerns, sex, musicals, biblical etc.

The publicity departments and their budgets are second only to the actual cost of film production. In some cases the publicity budget is equal to the cost of producing the film.

This publicity conditions the world market as to the stars and story, and then the film opens and conditions its audiences to similar such films and stars and themes to follow, until it is accepted by the peoples as the standard of entertainment. Thus Hollywood product becomes a standard and other foreign film attempts or products must meet these same standards to be similarly acceptable as entertainment.

We now have set a basis. Now where does the Indian film producer come in meeting this standard set by Hollywood films?

The first principal category which the Indian motion picture producer must be aware of is how to tell a story acceptable to the western way of thinking, thus gaining the fullest interest of the western audiences. The following categories give some insight into this subject.

1. Writing And Theme:

The first axiom of any film for the world market is that the writing of the story and its theme, or central conflict, should be recognizable by any audience from Alaska to Timbuctoo to Hollywood. The costumes and slight custom differ-



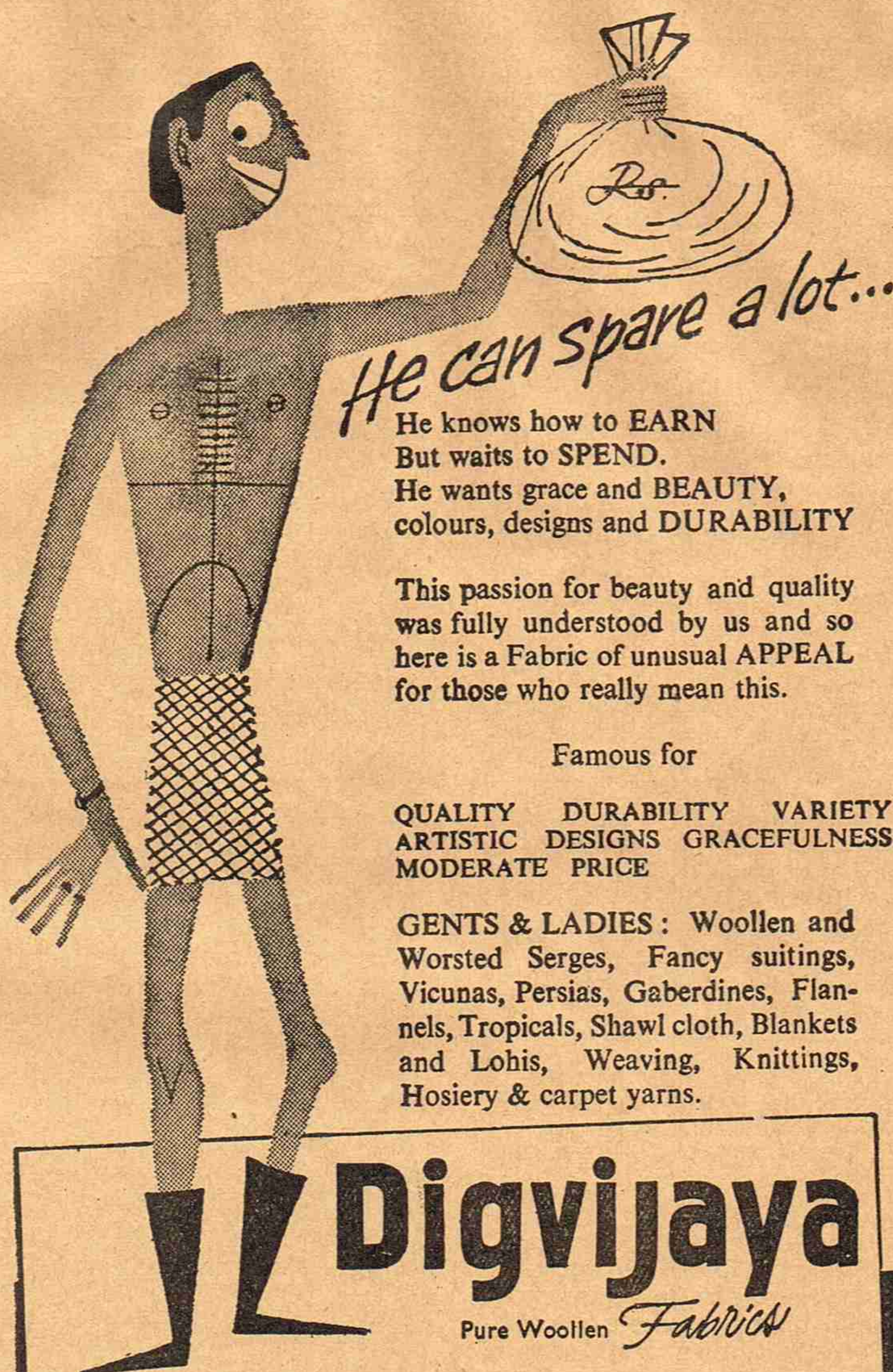
As if she was not enough, she had to take a gun to threaten men into submission! Geeta Bali gives a thrilling performance as a heart thief in "Dakoo-ki-Larki", an exciting tale of love directed by Harish for Harish Productions.

ences should only enhance the film, not predominate the film, else the film's theme becomes too foreign, as witness most of the above mentioned pictures: "Shakuntala", "Kot-nis", "Queen of Jhansi" and "Kal-pana".

In writing for the west the whole story must centre on one main course and all side incidents must directly or indirectly build up this central theme. Nothing irrelevant should be put in—there must be a reason for each foot of film being shot—and kept—in the final editing. There should be but one great dramatic climax without which of course the story should have never been told. Indian films as a rule are an exception to the above in that they have not one climax but many—too many climaxes in fact. Take the film "Aan". One climax is where the heroine is imprisoned, waiting to be fed to the tigers unless she submits to the villainous king; another the dynamiting of the king's munitions depot; a third, the smashing in of the king's palace; fourth, the battle (personal) between the

king and the hero (Dilip Kumar). Besides these there was another one or two. The western minds after seeing the first climax feel they have seen enough, but when three or four climaxes follow in rapid succession, one on top of another then it no longer becomes dramatically interes-

ting. Instead of a dramatic release a humorous attitude develops and the audience instead of being gripped by the ensuing climaxes begins to laugh instead after each succeeding climax other than the first one, until after a while they only laugh in ridicule at the succeeding climaxes



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NEW DELHI.

as an emotional outlet (since they can be emotionally aroused only once or so in a dramatic film). Thus, by the audience laughing, it indicates they refuse to accept the situation as emotionally plausible and their laughing is thus directed at the film makers. This type of cinematic writing in Hollywood is amateurish and died after the "Perils of Pauline" some thirty years ago. Today it is used only in making serials, chapter by chapter for the young school children of America who will accept it.

Writing on a central theme and developing it slowly to a single highly dramatic and emotional climax is sufficient to hold any audience anywhere in the world.

SISSY BOYS

2. Acting And Casting

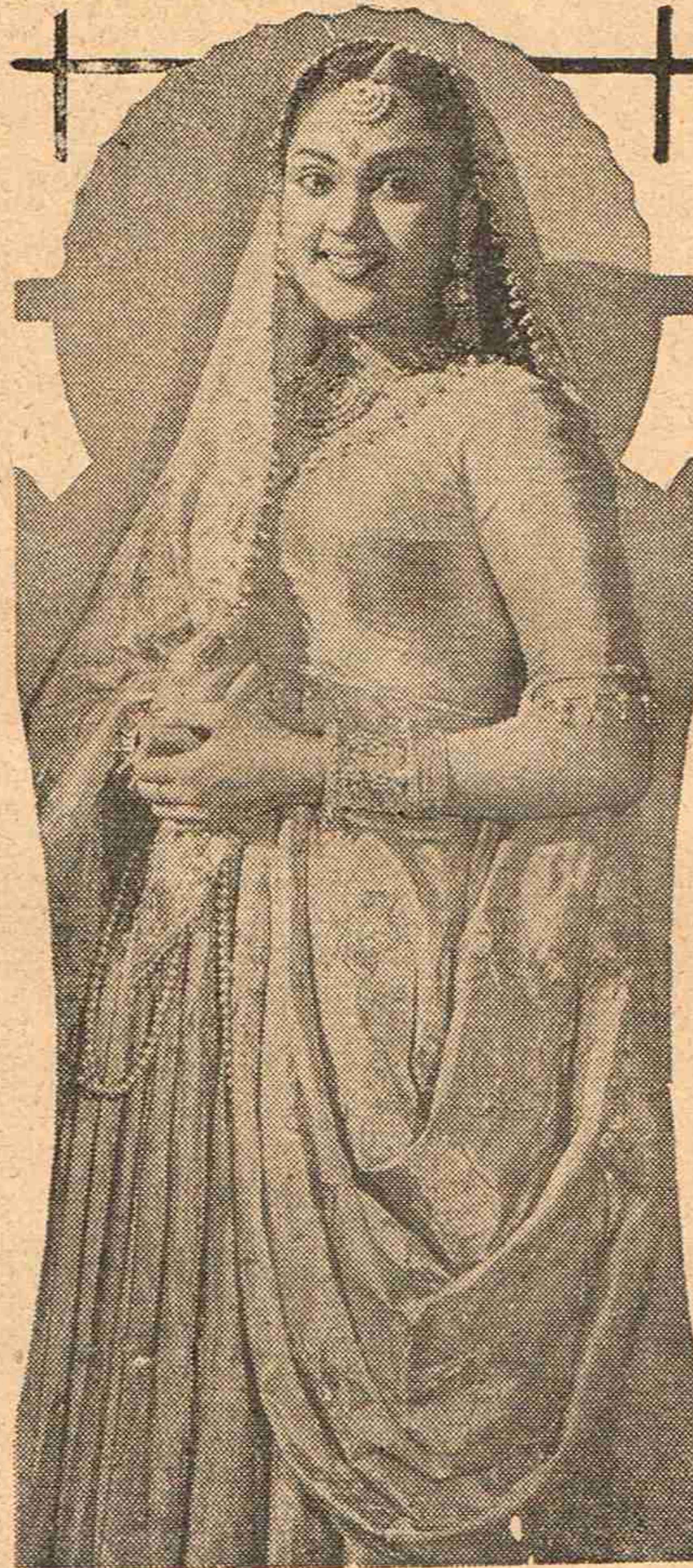
This item is an important one for Indian producers. Western audiences have become conditioned to see their heroes as strictly masculine "he-men" like Gary Cooper, John Wayne, Clark Gable etc. Most Indian heroes emote in a rather effeminate manner according to western interpretation; though their dialogue may be tough, their actions or mannerisms are not sufficiently masculine. Specifically I refer to Ashok Kumar (remember Kangan). Even in "Aan" Dilip Kumar would appear tough in certain scenes only with grimaces and facial expressions and words (dialogue)—but the swagger, the walk, the whole physical demeanour of the character must express not only in words but in actions. He must be tough all over, especially physically, since we are dealing with a visual medium, so that it can be seen.

In casting the West's idea of beauty and looks is different. Here they don't see age (an old man) depicted with a beard (as in Indian films).

The custom in the west (in real life and in films) is to be smooth shaven even in old age. Viewing A. J. Patel's film "Pamposh" the other day—the old man of the lake in the picture had a beard and I heard one American comment in jest, "There's one of the Smith Brothers" (of Smith Brothers cough drop fame).

Casting should be according to international standards for types as well as beauty. Take the case of Mogli in the same film "Pamposh". Now Mogli the heroine is a sweet little girl, but automatically so is any and every little girl in the world of that age sweet. However, to be accepted by the world audiences another prettier girl (by western standards) should have been picked for her beauty first. So that visually and photogenically she would be acceptable to the whole world. Thus the pity and sympathy aroused for a pretty little girl (by the film's actions) would be genuinely felt by

the audience. After all, doesn't every husband and wife desire to have beautiful children? And when they go to a movie and see a film about a child, don't they more or less imagine themselves as parents of this child on the screen? Of course they do. Then why should they have to be imagined parents of a plain looking child? The tot playing Mogli does not affect nor arouse such sympathetic emotions because firstly she is not pretty and secondly (since she is the central character) it follows, the audience feeling for her is not as warm, hence interest in the film wanes.



If this is the first glimpse of glamorous Vyjayantimala then "Pehli Jhalak", directed by M. V. Raman for Jagat Pictures, is going to leave a romantic memory behind.

However I realize the acting is not due entirely to the fault of the actors as much as the Indian directors. Really it is they who must first be able to interpret the role correctly and then cast it accordingly.

FUNNY ENGLISH

3. Language

Another great point is whether the film should be spoken in English or dubbed in English or have Eng-

lish titles. American films have conditioned some parts of the world audiences to both—one section to dubbed languages and another to titles.

My belief is that any spoken English is definitely not required for Indian films in the world market. A strange audience would not normally expect Indians to speak Yankee English or Spanish fluently. All will accept translated titles. The world has long been conditioned to it.

Most important of all, if an Indian film has English spoken ("Queen of Jhansi" "Doctor Kotnis") the audience then automatically and mentally compares it with the standard English speaking pictures or Hollywood films. Immediately, the audience notices the glaring faults, that the acting is poor, the dialogue is not well written and poorly delivered. Lines are not spoken with proper inflections and tone and not spoken on cue. The direction and timing of scenes (tempo) and its faults are noted. In other words the Indian producer is laying himself wide open to all criticism when he attempts to compete even in the English medium.

But with English titles you explain only what you want to, and with the flavour you desire; also your mistakes are not left obvious and naked for all to examine and find fault with. Thus to my mind it is both economical and more readily acceptable for the film to be presented with English titles, although some English explanation (via commentary) is acceptable depending on the film.

So far I have mentioned some of the principal maxims required for successful international film production. Now what chances have Indian films in the American or international market?

Let us briefly examine foreign films other than Indian that have been so-called hits. If one examines closely, the American markets receives most foreign films from England, Russia, France and Italy.

The English ones are only fairly successful — obviously because of many common heritages; language, customs, etc. Still England's motion picture receipts from America last year were only 4% of its entire motion picture income. The Russian films being mainly of a so-called propaganda nature and subsidized by the Russian Government, regardless of profit or loss, its market is limited here and since it is immaterial to the Russian Government whether the films are successful or not, further discussion on its commercial aspects are unwarranted.

That leaves French and Italian films as the largest remaining bidders for American patronage. It might be best to state that only one out of twenty such films have a chance for a solid commercial suc-

cess. (I am told that really the odds are one in fifty for such a success).

SCOPE OF PRODUCTION

But what are the themes of these films? Nineteen out of twenty are based on sex. Sex in foreign films (French, Italian etc.) is the only subject matter which it seems can evidently become a hit in this country. True, other films and subject matters have come to the U.S. and excellent films they were—but were they commercial hits? Now recall—"Open City" (war and sex), "Paisan", "Bitter Rice", all Italian. Or the French film hits "The Baker's Wife", "La Ronde" and currently "Le Plaisir". Even Japan's lone entry into the U.S. was a film based on a sex theme "Rashomon"—and it did only fair. Some of the Americans actually considered it too deep and slow for their sex taste. (Even sex depiction must be made to conform to western tastes in tempo!)

Can foreign film producers then produce besides sex (to which American audiences are admittedly conditioned to) gangster films or westerns? That would be like carrying coals to Newcastle and inferior productions of such themes would be completely of no interest. What then can the Indian film producer make for the American market? Here is what he cannot do:

1. He cannot make a sex film (biblical or otherwise) for international market—for it is not an Indian way of life, especially for film depiction. Besides he would be a novice compared to such excellent films produced in France and Italy, let alone the U.S.
2. Mythological films (based on religion) would have no commercial success here, for Christians would not understand the basis of such a subject matter let alone commercially accept it. Even most American religious pictures (unless sex is brought in) are not commercial successes. There are lone exceptions such as "Song of Bernadette" over many years.
3. Gangster or western or Indian Tarzan-walis would have no place in any international market obviously.

What then is left or is there anything left? Yes, there is much. All it depends on is honest straightforward storytelling. A simple story of real Indian village or city life today—the struggle of the head of an average family to sweat out a living from his job or his land—in short, his and his family's struggle for existence and ultimate success with a single victorious climax—this is understood world-wide; it is elemental and basic. (An honest Indian Cinderella story).

Another theme of universal appreciation is the mother theme—love by the mother for her children who prove unfaithful to her or whose

powerful love motivates greatness in her offspring.

There are many themes of popular and acceptable type, but one must know his audience and make his film fare based on that knowledge. Even then the risk is great.

To show how risky motion picture production really is even Hollywood's own percentage of hits is small considering that an average of three hundred films are produced here yearly.

MILITATING FACTORS

Besides inadequate stories, things against the Indian film producer are:

1. Lack of technical skills; writers, directors (the know-how and interpretation for making international themes).
2. Lack of publicity (top-budget allowance and knowledge of pre-selling the film in the international market).

Even if all the above should be done on a superb basis the film has yet to be sold abroad. Still there are not the theatres in the west available to them. In the U.S. there are approximately four hundred art houses and most of them are independently owned, awaiting only a foreign sex film.

If one should make a truly great Indian film, which with proper know-how is not impossible, a comparable amount of money should be on hand to spend for publicity. Here, fifty to one hundred per cent of the film's budget is used to advertise and sell the film. This is rarely done for the foreign film, outside of a sex film like "Bitter Rice" or "La Ronde". One exception is a great film, "Red Shoes" in which no one in the U.S. wished to risk his money. They considered it a freak. J. Arthur Rank leased two theatres and handled it himself. It was a great film with no sex exploitation angles and did great business.

I am asked what about "The River"—a film made in India by Renoir. It grossed approximately one million dollars profit, but to whom? This film, outside of colour and music which were very good, was poor in story, acting and dialogue. What then caused the film to show a profit? (Have any of the Indian investors yet received profit on their investment, let alone their original investment?) There is only one answer—K. McEldowney and his wife, especially the latter, knew how to sell their film. She was a publicist but they worked day and night on the publicity angle and the film did remarkably well in limited first runs. There were hardly any subsequent runs (neighbourhood showings for the masses) and most of the profit came not from the U.S. but from Europe.

What must India do to produce a hit? The film must have:

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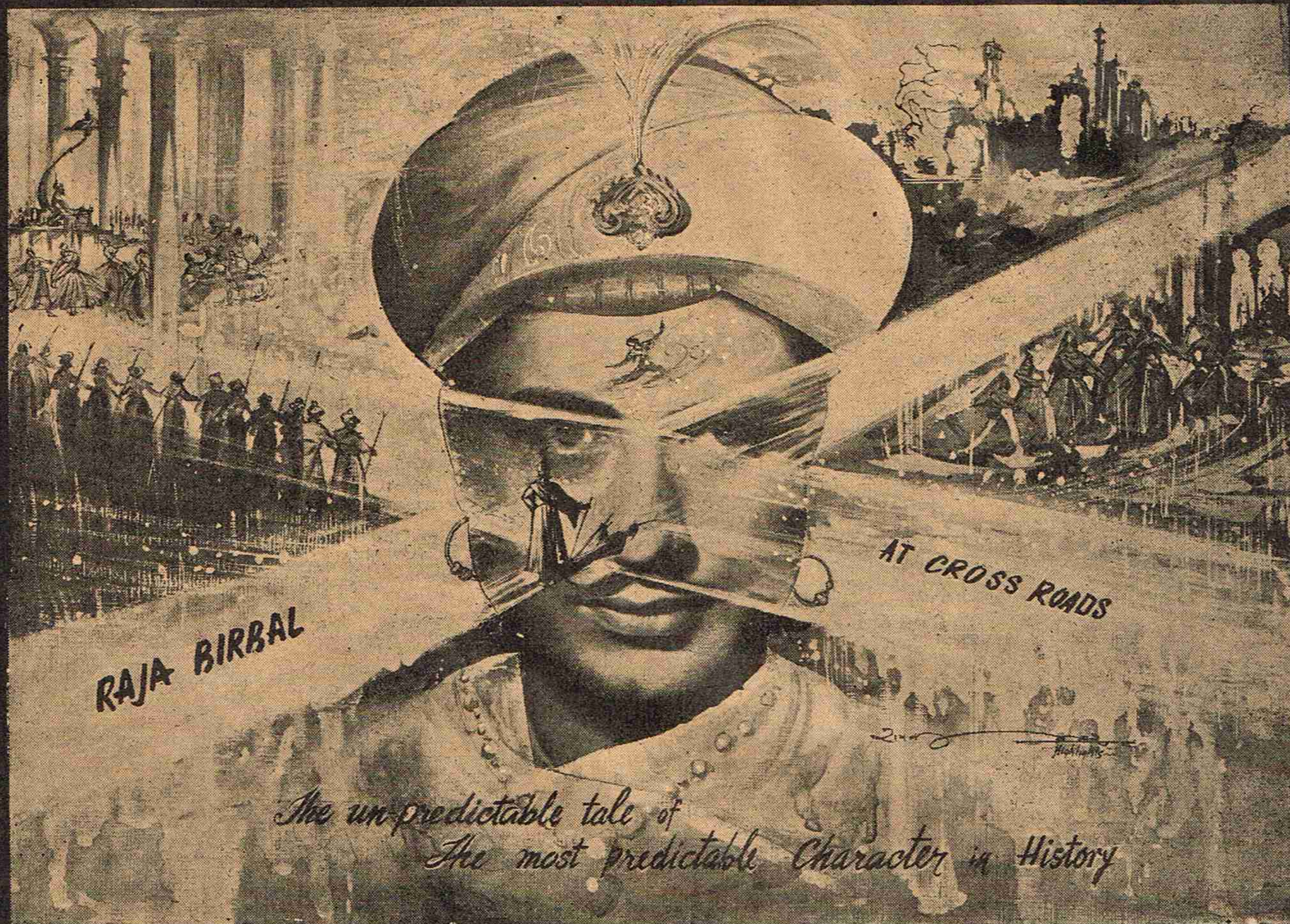
1. Color. Any venture must be made in color.
2. Music. Not singing especially but instrumental music and dancing at a stepped-up tempo.
3. A story with an international theme must be chosen as suggested earlier.
4. The budget should also include sufficient money for a publicity campaign abroad or arrangements for such.
5. In New York a theatre must be acquired (leased or rented) to control the film's first key showings. Upon these first few key showings will depend the success or failure of the venture.
6. From then on it is up to luck and in God's hands but one has a better chance having done the above than without.

So, to all those who have made films or contemplate making films for the world market, as well as to the countless motion picture fans in India, please remember it is better to be well prepared than to go bankrupt on some costly ill-conceived venture. Remember, you can't give the world "daal" when what they are used to is meat.

So when will Indian films succeed in the world market? I repeat, (from the first paragraph of this article) "They can succeed only when they (the film makers of India) learn how best to give the world what it wants!"

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The MARCH OF TIME



ANOTHER SAFETY DEVICE

The U.S. National Advisory Committee for Aeronautics has developed an effective method of stopping quickly high-speed jet planes during landing. The jet planes can then use even some short runaways at certain airports.

The new device consisting of a double set of metal blades or plates is placed in the tail part of the plane. When they are moved into the propelling stream of hot gases, they block the rearward motion of the propelling stream and cause a reversal in thrust. This works like a brake. In flight the blades are closed and tucked in.

RACING TO DEATH

At the National Aircraft show, U.S. Air Force pilot Captain Eugene P. Sonnenberg set a new speed record of 692.823 miles per hour in the thousand kilometre Thompson Trophy event in an F-86-H Jet.

Last year Brigadier General J. Stanley Holtner did 691.1 miles per hour in an F-86-D Sabrejet.

ATOMIC BATTERIES

Mr. Philip Ohmart, president of a battery firm in Cincinnati, Ohio, announced that a new atomic battery which could be used in the production of jet planes, rockets, radar and signal devices etc was being produced on a commercial scale. He predicted that the battery would result in an era of self-powered radio receivers, signal control centres and other similar devices which must operate for long periods without human attention.

The power of the atomic battery comes from small quantities of a waste product from atomic rigeors, a long-lived radio-active isotope, stongtium-90. It generates and controls its own power and has a longer life than any present battery. It also eliminates the use of vacuum tubes in the field of electronics.

SKY GAZING

The third planetarium in India and the first in the Bombay state—the Kusumbai Motichand Planetarium—at Deccan Education Society's new English school was opened by Bombay's Governor Shri G. S. Bajpai at Poona on September 18.

Shri Bajpai said that though students were doing research in physical sciences, the study of astronomy so closely related to physics and astro-physics was badly neglected. India had produced great scholars like Varahamihira in this field in the past and it was up to the new generation to carry these traditions forward.

Mr. Motichand Shah, a past student of the society, donated Rs. 50,000 towards the cost of the planetarium and its installation. The planetarium is open to students of other institutions as well as to the public.

CATCHING TIME

The U.S. Naval Observatory in Washington with its modern equipment helps to determine the correct time to within a few thousandths of a second and flashes its time signals to ships, planes, government and commercial agencies.

As observations of the sun are not sufficiently accurate, the correct time is noted by observation of a number of stars. The instrument called the photographic zenith tube photographs stars when they pass very near the zenith or "top of the sky". The light from a star passing through the lens is reflected from the bright mercury surface and focussed on a small photographic plate located just under the lens. At the same time a chronograph records the instant of the exposure as well as electric signals produced by one of the observatory's standard clocks. Thus the clock time of the star's transit is determined within a fraction of a second.

Standard clocks controlled by quartz crystals don't have a pendulum or a balance wheel and they are so accurate that their variation does not exceed one-thousandth of a second per day.

THEY BEAT EVEN GOD

The Russians like to claim that they know more than the rest of the world put together. Russian scientist and rocket expert, Prof. Stanyukovich, stated that the Soviet rocket has reached a height of 240 miles in contrast to the U.S. Viking rocket which climbed an altitude of 158 miles last May. He also said that Prof. Konstantin Tsiolkovsky was the first to place the problem of inter-planetary flight on a scientific basis.

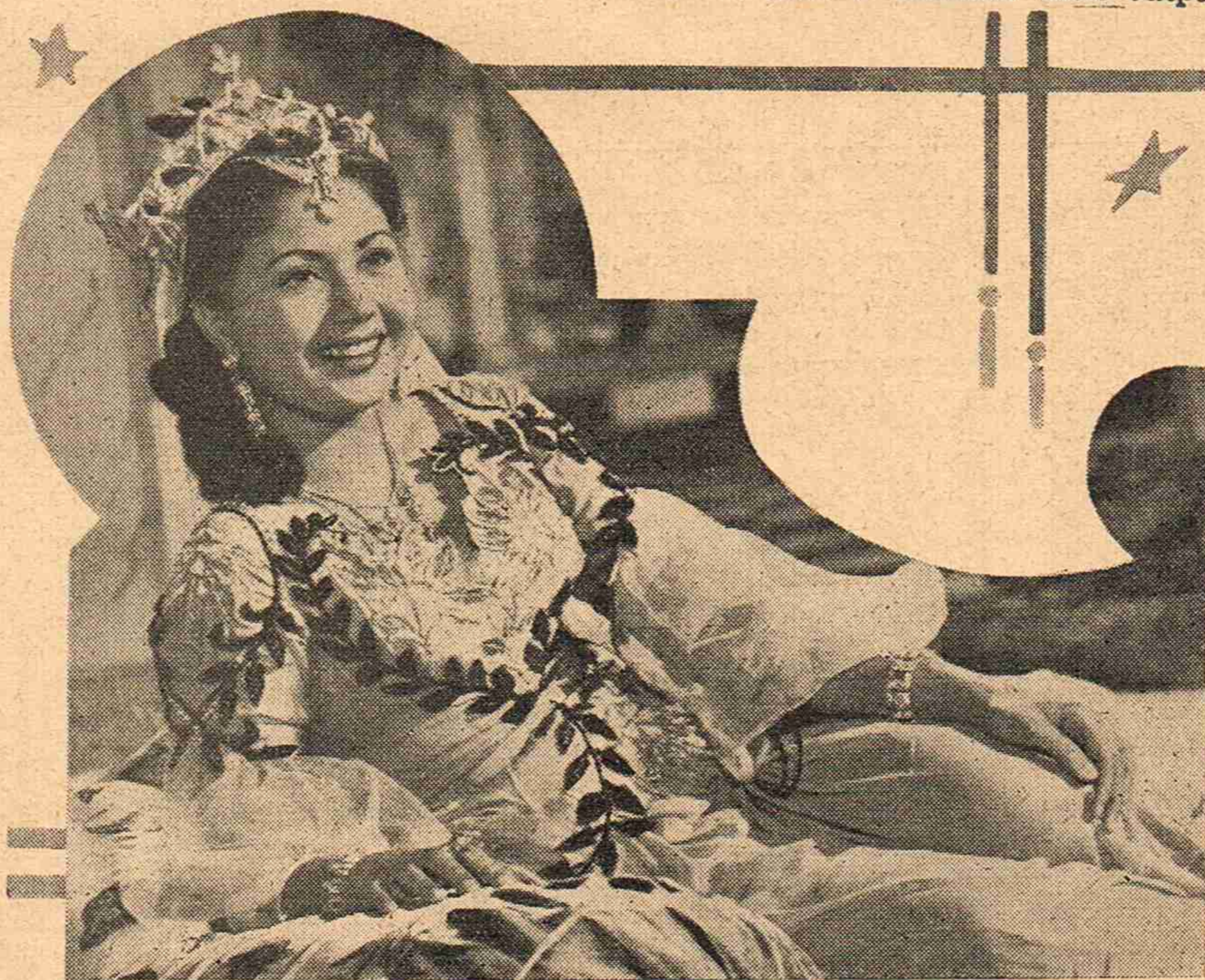
Now who measured the altitude of 240 miles? That is a MVD secret.

HYBRID MAIZE

Tests carried out by the Botany Division of the Indian Agricultural Research Institute, New Delhi, with an American hybrid maize called "North Carolina 27" have given a record yield of 61 maunds per acre. The popular Indian variety of maize "Kanpur type 21" gives 45½ maunds per acre. They were grown side by side.

In America 8% of the area under maize is now planted with hybrid maize. In India where maize cultivation extends to 8 million acres, the average yield per acre is only 7½ maunds per acre as compared to 23 maunds per acre obtained from hybrid maize in America.

It is time Indian farmers used hybrid seed to increase their output.



Crowns may make them queens but women smile only when they crown a man in their heart. Meena Kumari seems to have caught the guy and she smiles at his clumsy excitement in "Rukhsana", an old love tale told by R. C. Talwar for Talwar Films.

WOONG THE DESERT

The Central Desert Afforestation Research Station at Jodhpur working under the aegis of the Soil Conservation Board of the Central Ministry of Food and Agriculture is creating as many shelterbelts as possible to arrest the march of the Thar Desert.

Owing to the nomadic tribes living on the Indo-Pakistan border in Rajasthan with their grazing cattle, many young plants and trees are eaten up leaving the desert dry, control being most difficult here.

Jodhpur has a four-acre nursery with 200 species of desert plants collected from all parts of the world. Other nurseries are located at Pali, Beriganga, Pokran, Barmer, Gadra Road, Sardarshahr, Chirawa and Jhunjhunu. These nine nurseries distribute 60,000 seedlings and 50,000 pounds of seeds every year.

The job of sand binding has been done in many areas but much work remains to be done still. The C.D. A.R. station is helped by UNESCO and FAO in its fight against this desert.

ANOTHER BLAST

Russia exploded its sixth atomic bomb somewhere in Siberia. The Soviet communique on the explosion reads, "during the test valuable results were obtained which will help Soviet scientists and engineers successfully to solve the problems of defence against atomic attack."

America always in the lead for testing destructive weapons has al-

ready exploded 44 atomic bombs. Meanwhile the Atomic Energy Commission has announced a series of atomic tests at Nevada early in 1955. Public officials, ranchers, miners in Western Utah and Southern Nevada have been warned.

Others must wait and watch for the doomsday.

ALREADY SCARED

The third world war whenever it starts is bound to be an atomic war and America as usual is already perturbed at the idea and is planning a series of platforms in the Atlantic Ocean as far as 125 miles from the shore. The platforms will be large and contain living quarters for 20 to 30 operating personnel, recreational facilities, sick quarters, maintenance rooms and a helicopter airport.

Each station will be completely self-sustaining and will generate its own electrical power for radar and radio. After construction the platforms will be towed to their positions where they will be set down on the sea floor and anchored. The platforms will be shaped like conventional lighthouses and will act as radar bases against possible atomic attackers.

WITHOUT TAILS

Quite a few automobiles in U.S. which will be on sale in 1955 will not have the familiar tail pipe.

The new exhaust apparatus consists of two steel tubes 16 inches long and 4 inches in diameter. A small tube carries the exhaust gases

and a larger tube with a bell-flared section in which the gases and air are mixed and cooled before being expelled. The new unit is attached to the rear of the muffler. This arrangement reduces at least by one half the temperature and concentration of gases spewed forth by current exhaust systems.

INSIDE IN COLOURS

A professor of electrical engineering at the University of California has perfected a process whereby X-ray photographs can be produced in colour.

The coloured X-ray photographs are obtained in three monochromatic steps similar to any ordinary true-colour process. Three X-ray pictures of an object are taken but each time using a different wave-length of X-ray. The three pictures are then projected through different colour filters. That stage combines the pictures into a single coloured image or photographic print.

PUNCTURE PROOF

After five years of research, the Goodyear Tyre and Rubber Company of Akron, Ohio have developed a virtually puncture-proof tyre. The new tyre is considerably thicker and heavier than the ordinary tyre but it has no inner tube as in conventional tyres.

The materials used in the new tyre are a combination of rayon, nylon and rubber cords. Nails or glass or any other objects that penetrate it become a part of the tyre. Even in case of a puncture, there is a slow leak. There cannot be sudden blowouts.

In India we want road-proof tyres—tyres that will absorb the ditches and the potholes.

WATCHING HIS FACE

Kaibfell Laboratories Incorporated, San Diego, California, demonstrated recently 'seeing telephone' equipment in which you can see your friend as well as hear him.

The apparatus has to be attached at both ends—the hearer's and the receiver's. The screens on which the images appear are standard 17 inch television cathode ray tubes. When you phone up, the television side of the service comes into action automatically as soon as you start speaking.

So the Yankee can see and swear simultaneously on the phone.

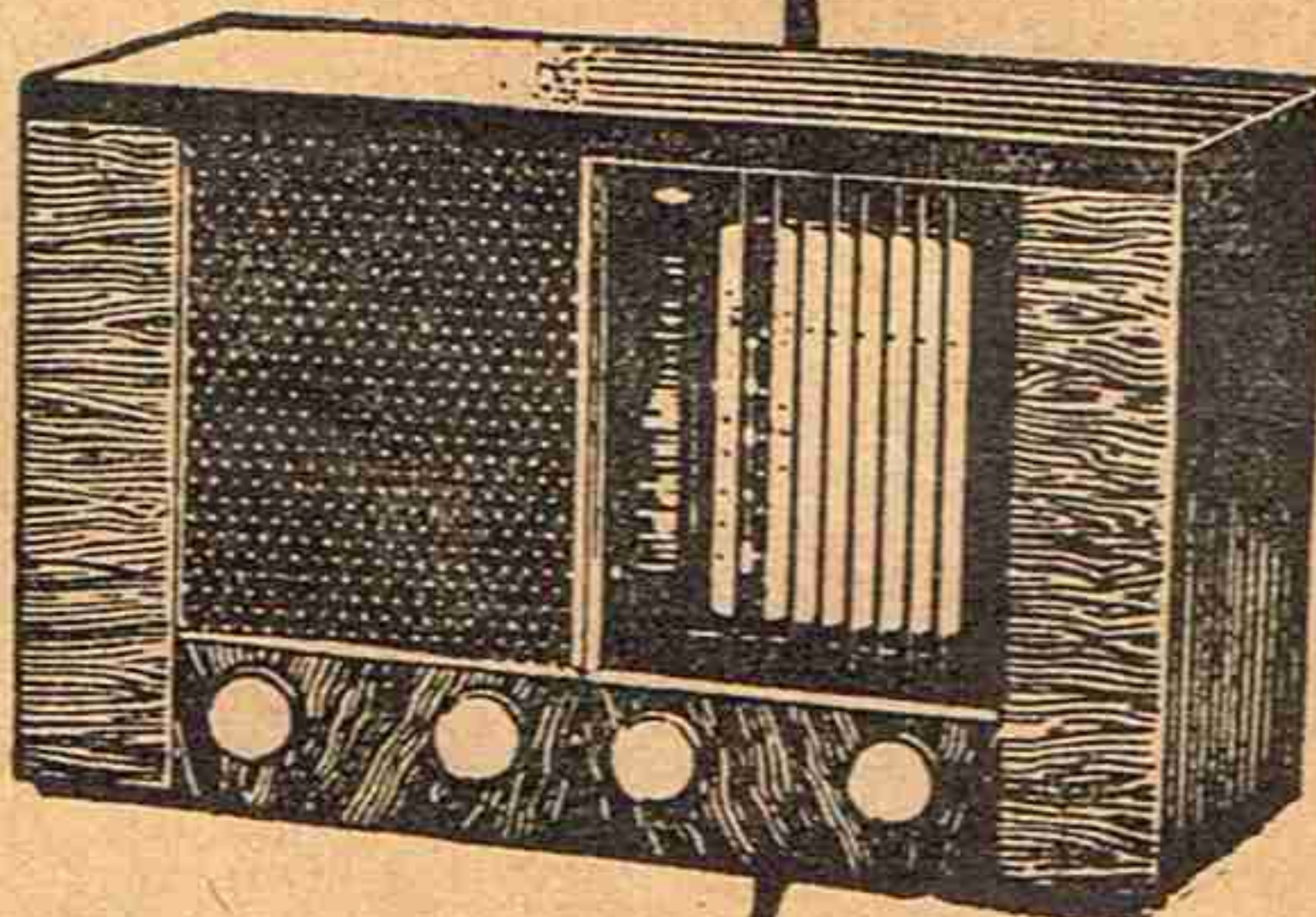
RIDING REDS

Under the Five Year Plan (1951-1955) the Soviet automobile industry is making steady progress, though it will take many years to beat the Americans at this game. By 1955, the output of passenger cars will have increased by 49% and that of heavy lorries by 30%.

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The Soviet cars are named, Moskovich (Moskovite) bantam, Pobeda (Victory), the six-seater ZIM and the seven-seater ZIS-40. They also have three or four types of lorries.

The Moskovich bantam car is seen in towns and villages. It has a small machine and has no heating system. The Russians are trying to modernize this model. Soviet automobiles are produced at the Stalin Auto Plant, Moscow, Molotov Plant in Gorky, Automobile Assembly Plant, Odessa and the Minsk Auto Plant.

The Soviets' dream of manufacturing a Cadillac is, however, not as easy to achieve as that of exploding an atom bomb.

NEW PIPELINE

A London surgeon performed successfully an arterial grafting operation. He replaced 14 centimetres of aorta (the main heart blood vessel) of a patient with arteries from a corpse.

This technique was used by American Army surgeons in Korea. They stored the arteries from dead persons at low temperatures and grafted them into patients whose blood vessels were damaged.

The London surgeon's transfer of 14 centimetres is considered to be the biggest of its kind.

CANCER CONFERENCE

1000 doctors and surgeons from 54 countries of the world met at Sao Paulo, Brazil at the Sixth International Cancer Research Congress. Over 500 papers covering four years of work in regard to cancer prevention, diagnosis and treatment were read.

Two doctors' findings were that three dyes commonly used to colour food were found to cause cancer in animals. City air laden with fumes from factories, lorries etc contained cancer germs. In U.S. the germs were highest in the industrial centre at Pittsburgh.

Nitrogen mustard which was to be used by Germans as poison gas in World War II was being put to better use to relieve patients suffering from leukemia, a blood cancer characterized by over-production of white cells. Nitrogen mustard destroyed white blood cells. Practically every country had developed a drug far superior to the original Nitrogen mustard molecule.

As regards cancer surgery, two New York surgeons removed one half or more of the liver of human beings and they continued to live even if it be for a few years.

Many doctors found a close association between lung cancer and smoking but the Russian scientists differed. They held that the Georgian tobacco used in the Soviet Union did not contain elements which caused cancer. Everything Russian

is of course perfect and healthy including Communism.

NEW HEART TECHNIQUE

Dr. Arthur Vineberg of U.S., saved the life of 52-year old Horace Watkins suffering from heart trouble, caused by an inadequate flow of blood to the heart.

Dr. Vineberg opened the chest, cut into its heart sac and removed the

epicardium—the innermost layer. This showed the enlarged left ventricle. Next he pulled up a flap of the omentum—fatty tissue with plenty of blood vessels—from the abdominal cavity and attached it to the left ventricle.

Within a few days, Watkins was able to walk and left the hospital. Surgeons think that this omentum may give fresh impetus to failing



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hearts and make them work. The basic technique was first suggested by British surgeon Laurence O'Shaughnessy who was killed at Dunkirk.

ANOTHER HOPE

The Institute of Tuberculosis of the Academy of Medical Sciences in U.S.S.R. claims to have found an effective remedy for serious cases of tuberculosis. The drug called phthivacid is used in combination with streptomycin and with surgical treatment many hopeless cases have shown remarkable improvement.

REVERSE ACTION

A South African dentist has invented magnetic teeth which are being manufactured by two Lancashire firms.

This is how it is done. Small but powerful magnets are fixed into the upper and lower back teeth to repel one another and thus keep the plates in position. When the magnetic quality lessens, the teeth can be recharged like a battery.

And we want teeth that will attract each other to bite something.

BRAIN SURGERY

At Illinois, brain surgery is being performed with ultrasonic vibrations in place of the neurosurgeon's knife. These vibrations are a million cycles per second. The beam is focussed to 1/20 of an inch in diameter, as thick as the lead of a pencil. This results in great precision in surgery.

It is time we sent some of our Congress ministers to Illinois.

NEW HEART DRUG

Doctors F. A. Shannon and William N. Henry of U. S. injected a drug Levopsed, into the right ventricle of a man's heart which had stopped beating for more than four minutes on the operation table. The heart began to beat immediately.

This drug has proved a life-saver because of its ability to constrict the

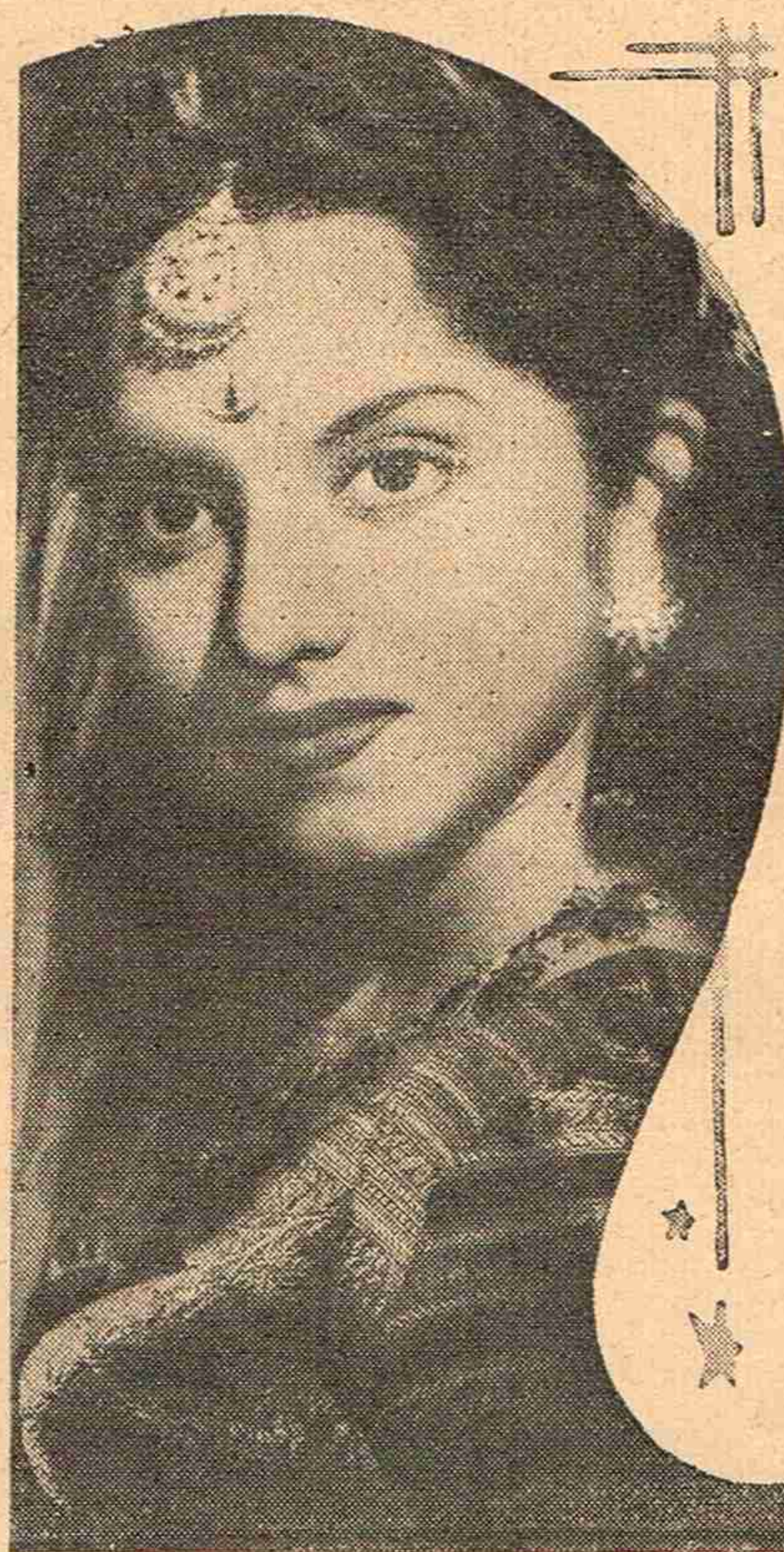
blood-vessels. The patient, a truck-driver, recovered after two months and drove a truck.

Our film heroes might need this drug in tablet form.

SEX AND SUGGESTION

As psychoanalytic therapy is quite expensive some doctors use hypnotherapy to cure cases of sexual incapacity or maladjustment due to psychological than to physical causes.

In hypnosis repressed memories are roused to the conscious level and in addition the doctor gives powerful posthypnotic suggestions. These posthypnotic suggestions become part of the patient's mental attitude. Writing in "Medical Hypnosis" Dr. L. Wolberg said that he used hypno-



She has Suraiya's big eyes but her very own nose. That is Chitra, a newcomer, in "Roop Basant", a tale of two lovers directed by Ata Mahomed for Shah Pictures.

therapy on a 36-year old man suffering from impotence due to deep-seated unconscious factors. He became normal after the eighth session in his sexual relationship with his wife.

Hypnotherapy is also used in treating sexual incapacity in women. Some cases have been cited in the Bulletin of the Menninger Clinic.

In spite of expert knowledge, the majority of Americans skirts round neurotic levels.

COUNTERFEIT EDUCATION

If you are degree-greedy it is not difficult to get one in America where the business of selling degrees goes on merrily and thousands of innocent Americans are beguiled into securing B.A., M.A., Th.B., Th.D., etc. All you have to shell out are dollars ranging from 50 to 800.

A modest estimate puts these diploma mills at 200. This year over 2 million persons must have spent 4 million dollars to get these fake college degrees. And they are none the wiser for it. Some of these degree peddlers then try to earn a living until they are caught or exposed as was the case with two impostors masquerading as university graduates. One a 'surgeon' even performed operations and nearly killed a woman. He was arrested by the F. B. I. and later convicted to three years in prison by Judge John H. Druffel.

There are even fake universities, to quote a few, Webster University, Mount Vernon University of Washington etc. The Federal Trade Commission manages to track them down from time to time. All this large-scale quackery affects 1160 privately controlled and 558 publicly controlled colleges and some of them run at a loss.

PAYING INDUSTRY

In Sweden young couples are given every encouragement to marry and settle down as the Government is anxious to raise the birth rate. Way back in 1937 the Swedish Parliament introduced the system of marriage loans reaching a maximum of about Rs. 1770 at 4% interest. The money comes as a godsend to needy couples. The loan is returned in eight years and if necessary the period is extended by another three years. So far the Government has paid out Rs. 177,000,000 and the scheme is getting more and more popular every day.

During 1940-50, marriage loans helped to build up 20% of all homes in Sweden. Now it is about 17%. In 1953 the loan system was also extended to unmarried mothers and 161 such loans have been made. There is a special fund administered by the Bank of Sweden for loan purposes.

Young couples these days prefer buying a flat to a farmhouse so the clause that cows and sheep should be bought with the loan money has been dropped. Some buy furniture, household goods, tools and implements. The Swedes seem to be conscientious workers because the State so far has lost only 1% of the total sum spent on loans.

Here is an active way of the State participating in the building up of homes. Modern boys in many cities of India are faced with similar troubles. That is why they choose bachelordom as a lesser evil.

SPARE TIME INCOME FOR WOMEN

Those women, who have ideas and can draw them on paper and in doing so tell their neighbours how to dress and look smart, can send their ideas and sketches to us and get paid for them. We invite sketches and articles on everything that women do, undo or should do, or wear, don't wear or should wear. And we pay well for these. And we can, if necessary, keep the name a family secret. Write today to: The Editor, Filmindia, Fort, Bombay.

PRESIDENT'S LEAD

53-year old President Soekarno of Indonesia shocked his admirers when he married secretly a second wife—a 32-year old divorcee called Perwari with five children. Actually this is his third one, the first one was divorced for childlessness. The second one, Fatmawati became mother of two daughters and two sons.

Indonesian women were terribly excited and wanted to know why their idol had let them down so badly. 35 women's organizations got together and set arguing. All that President Soekarno did was to issue a statement confirming his marriage to Perwari.

But in Islam there is a licence for four and Soekarno can shock the women twice more if he takes it into his head to do so.

GERRY LET GO

Popularly known as 'the indestructible Yankee' because he survived 38 major operations, Mr. Gerry Fitzgerald at last committed suicide in his London flat by taking an overdose of barbiturate tablets.

He was badly injured in an air crash in 1946 when he broke every bone in his body except the spine. From 1946 to 1953 he underwent 38 operations and still continued to live.

Recently he was suffering from terrible pain and a rare drug was specially flown to London to give him relief. He was told by doctors that one of his legs would have to be amputated.

Gerry evidently preferred a peaceful death to this living death of operations and amputations.

QUICK WORKER

Laxman Basappa, a handloom weaver of Ichalkaranji, wove six saris each nine yards long and a three yard piece of cloth within 13 hours. That works out at 4.3 yards of cloth per hour.

He was awarded a prize of Rs. 35 by the citizens and taken in procession round the village.

If Gandhiji was alive today, Laxman's skilled labour would have been better rewarded. But Gandhiji's heirs have no time to waste on such trifling matters.

VISUAL EVIDENCE

Australian policemen at Melbourne are these days using photographs in court whereby drunken drivers have no chance of escape.

In a Melbourne suburban court, the police showed the magistrate photographs of an alleged drunken driver. In one he had closed his eyes and was grinning stupidly. The other showed the driver "off keel" while taking a turn in the 'drunk's test'.

The magistrate found the driver guilty and fined him £20 sterling.

In Bombay the police have walkie-talkies but they neither walk nor talk. They only rest.

A RECORD ON ROPE

34-year old Swede, Allan Lundberg, of Stockholm walked for 27 hours and two minutes on a tight rope at Evesta, Central Sweden. The rope was suspended seven feet above the dance floor of a summer restaurant.

Allan beat the world record set by a German circus artist Richardo by three hours. Walking on the rope Allan filled himself up with a ham sandwich, two hot sausages, two cups of bilberry juice, a cup of coffee, grape sugar and cigarettes.

We didn't know the Swedes were good at tight-rope walking.

LOVE BAN REMOVED

Kakuji Natsukawa, owner of Ohmi Silk Spinning Co., Japan, had to bow down to the will of the workers who had struck work for three months in their fight for "the right to love".

The agreement was signed in Tokyo on September 16. Now the workers have the right to love. Under the old rules if two workers married, the pay of both was reduced because Natsukawa believed that there was a decrease in efficiency.

Let us hope the workers get a fair deal now from Kakuji Natsukawa—

the man whose slogan is "Almighty Buddha will protect me. I am not an ordinary capitalist."

ROCKY'S 47TH

Rocky Marciano of Brockton, Massachusetts, retained his heavyweight title of the world when he knocked out Ezzard Charles of Cincinnati, Ohio, in the 8th round of their 15-round bout at the Yankee Stadium, New York on September 17.

25,000 fans watched the exciting match and cheered Rocky Marciano when he won finally. This was his 47th straight professional victory and his 41st knock-out. Rocky is only 30. Rocky is as hard as a rock and he knows how to handle his opponent.

SECOND BIRTH

The New York Life Insurance Co. had to pay 30,000 dollars to Thomas C. Buntin, the living 'dead' man as his insurance claim.

In 1931 Buntin disappeared from his Nashville, Tennessee home and he was given up for missing. The New York Life Insurance Co. tried to find the man for ten years but failed. In 1953 Buntin was located by an insurance investigator.

The judge, however, held that Buntin had been declared legally

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dead seven years after his disappearance. So though alive, Buntin was legally dead. A case of the living dead!

AMERICAN CASTE-SYSTEM

In spite of the Supreme Court's ruling against racial segregation in public schools the Southern states of U. S. are all set to fight back the Negroes and push them into their own schools.

A Legislative Bill to maintain racial segregation in schools in Mississippi is likely to be passed soon by the State Senate. The constitutional amendment was passed by the

State's Lower House by an overwhelming majority. The amendment stops the mixing of white and Negro students in public schools. When the Bill becomes law, the state can abolish its public school system and finance students attending private schools.

In Georgia, a similar measure was introduced by Governor Herman Talmadge and has been passed by the Georgia Legislature.

This open circumventing of the law reveals the white American mind pretty clearly. Then why talk of the caste-system in India, a favourite topic with American tourists in India?

RETURNED TO SHELL

Mr. Kokichi Mikimoto, the Japanese pearl king who made 'culture pearls' famous all over the world died at the age of 96.

He earned 80 million sterling after perfecting the process of making culture pearls. He selected nine types and bred them carefully in farms under the sea. He produced 100,000 strings a year after World War II, each string was 18 inches long and contained 93 pearls.

The production of culture pearls which are infinitely more beautiful and better-shaped than the real pearls revolutionized the entire pearl industry. And people cannot easily forget the brainy old Mikimoto.

ARTIFICIAL CLOTHING

According to the U. S. "Textile Organon", the statistical bulletin of the Textile Economics Bureau, consumption of synthetic fibres has increased tremendously in the last 16 years. Between 1937 and 1952 the consumption of synthetics increased by 1,128,000,000 lbs. or 331%. In contrast the consumption increase for cotton, wool, silk and linen combined was 454,000,000 lbs or 10%.

The figures show which way the wind is blowing. It looks as if man-made fibres are competing for honours with nature-made fibres.

COUSINS IN BUSINESS

Canada and the United States have planned a new project, the Libby Dam Project on the Kootenai River. The International Joint Commission, a permanent body set up by the two countries has been consulted for permission to build the dam.

The dam will be constructed 15 miles upstream from Libby in the northwestern state of Montana, U. S. The reservoir will occupy roughly 47,800 acres of which 30,200 acres are in U. S. and 17,600 acres in Canada. When completed the reservoir will store 5,985,000 acre feet of water. One million acre feet of this total will be in Canada. The cost of the project is estimated at \$263,300,000.

TECHNICAL AID

Under the Indo-U.S. Technical Co-

operation Agreement, 20 photo-offset printing presses have arrived in Nellore, Punjab and other states where farm literature will be printed and distributed to Indian farmers.

The machines, 15 units costing Rs. 9560 each and 5 bigger units costing Rs. 18,881 each with spare parts have been supplied free to the states on the understanding that they will contribute to a depreciation fund set apart to replace the presses when they wear out. Each machine turns out 5000 copies an hour in any script—Devnagari, Persian, Tamil or Telugu etc.

After all these efforts at dissemination of knowledge, let us hope our farmers grow better crops every year and maintain Rafi Ahmed Kidwai's reputation as Food Minister.

OH, MAMA MOSES!

One of the living wonders in U. S. is 94-year old Grandma Moses who took to painting 16 years ago as her fingers could no more embroider or knit. Today she is a painter of renown and lives in a white farm house in Eagle Bridge, New York.

Grandma Moses was born as Anna Mary Robertson. She married Thomas Moses and raised ten children. Her first oil painting was done on thresher cloth with some old paints found in the barn. Grandma has a fine memory and she prefers to draw from her vast stock of mental pictures and experiences rather than mere copying. She has done so far 1000 paintings, many of which have been praised in art journals. Some paintings have been acquired by museums and art lovers.

What more can a nonagenarian do?

CRIME PASSIONAL

The murder of pretty 25-year old Wilma Montesi on a beach 13 miles south-west of Rome more than eighteen months ago was first described as due to accidental drowning but later it became Italy's scandal number 1, involving sex, narcotics and luxury-loving men in high positions.

Premier Mario Scelba's government carried out investigations under Magistrate Raffaele Sepe who secretly questioned 500 witnesses and wrote 16,000 pages of evidence for the government prosecutor.

The four prominent persons involved in the Wilma Montesi case are: Pianist Piero Piccioni, Ugo Montagna, ex-Police Chief Saverio Polito and Prince Maurice of Hesse, 28-year old grandson of Italy's late King Victor Emmanuel.

Foreign Minister Piccioni resigned saying "I feel that my place must be beside my son."

At the moment the Italians cannot eat their macaroni in peace unless more light is thrown on the Wilma Montesi scandal. It seems to have put a nation in agony.

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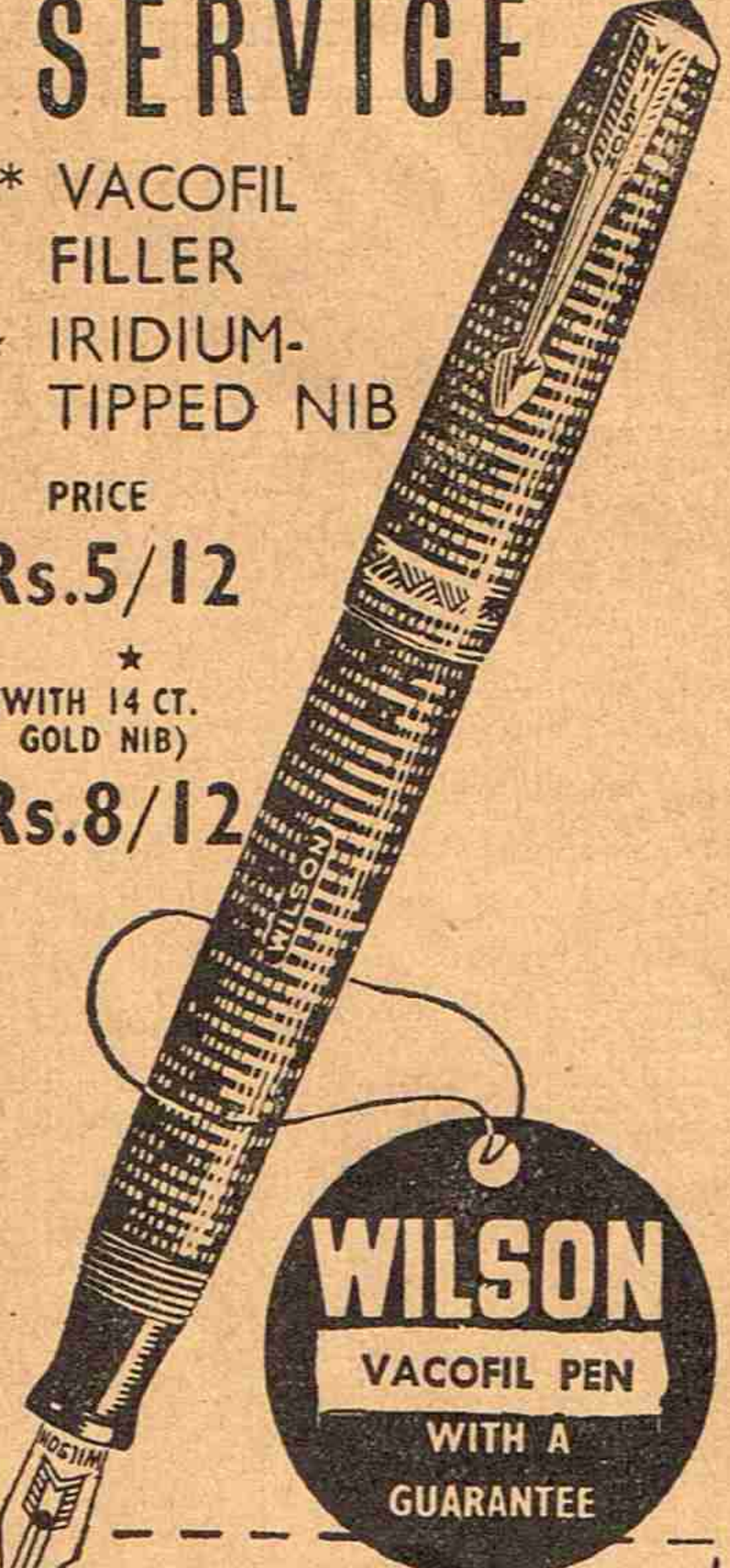
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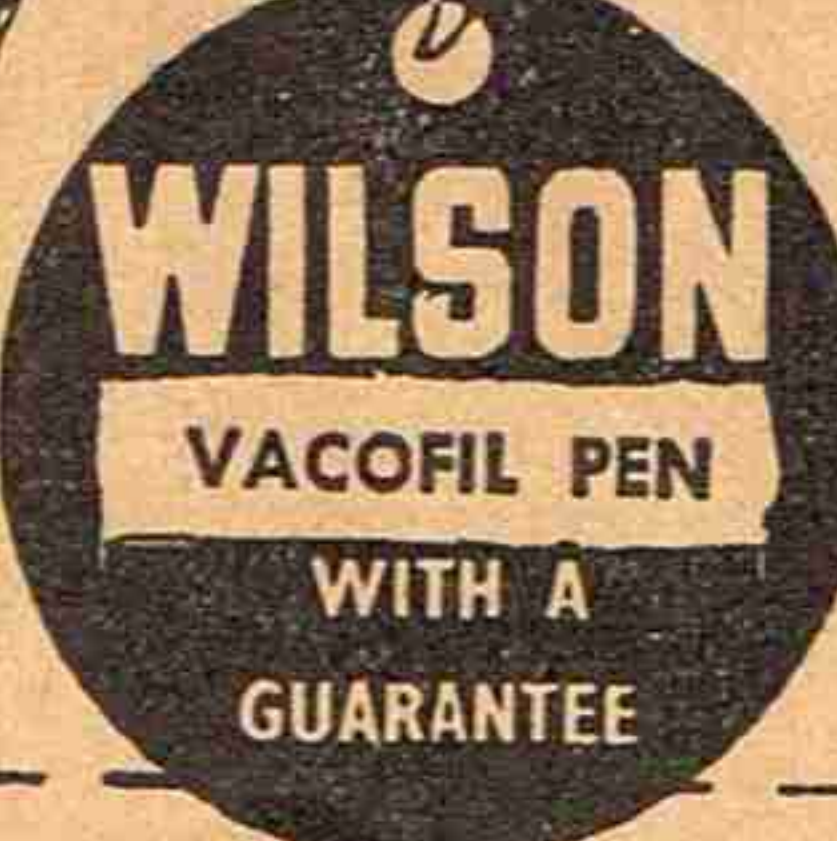
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AT HOME AND ABROAD



CROWN FOR ATRE

New Delhi, October 1.

Some time ago, the Government of India had set up a Central Committee of Awards consisting of four non-officials, a representative each of the film industry and the Ministry of Information and Broadcasting and the Chairman of the Central Board of Film Censors. The idea was to encourage production of films of high aesthetic and technical standards, and of educational and cultural value.

The Central Committee of Awards after seeing all the entries of 1953, considered "Shyamchi Ai" (Marathi) produced by Atre Pictures as the best feature film of the year. It was, therefore, recommended for the President's gold medal. "Do Bigha Zamin" (Hindi) produced by Bimal Roy Productions and "Bhagwan Shri Krishna Chaitanya" (Bengali) produced by Debaki Bose Productions were recommended for certificates of merit.

The President's gold medal for the best documentary was recommended for "Mahabalipuram", "Holy Himalayas" and "Tree of Wealth" (an old film) get certificates of merit. All the three documentaries were produced by the Films Division, Government of India.

The Prime Minister's medal for children's films was not awarded to any film because none of the entries had the requisite standard. "Khela Ghar" (Bengali) produced by Aurora Films, however, was given a certificate of merit in children's films.

The Committee saw 32 feature films, 8 children's films and 31 documentaries in all. That all the three films, the President's Gold Medal winner and the two runners-up, were produced by producers of culture and education and not uneducated folks, should provide food for thought.

BRAVO, ABBAS!

Moscow, September 29.

A film delegation led by K. Ahmed Abbas and consisting of Bimal Roy, Raj Kapoor, Nargis, Nirupa Roy, Chetan Anand, Dev Anand, Vijay Bhatt, Balraj Sahni, Anil Biswas, Salil Choudhary, Radhu Karmarkar, Hrishikesh Mukherjee, Rajbans Khanna and P. T. Jani flew to Geneva enroute to Moscow on September 18. This is the best composed delegation we have so far sent out of India. Its educated leader at least guarantees sensible interpretation of our culture.

On September 23, the first Indian film festival in the Soviet Union opened before appreciative crowds. At "Cinema House", Soviet Culture Minister M. Georgi Alexandrov in his speech said that the Indian film festival "was a big step towards deepening and strengthening Soviet Indian relations."

"Do Bigha Zamin" and "Rahi" were running to packed audiences at 50 cinemas in Moscow alone besides 18 other cinemas in other cities. Mr. Ahmed Abbas said that 800 copies of the five Indian films were being made for the festival. This was the biggest known distribution of Indian films outside India, a gesture which the Americans have sedulously denied us.

AVA DARLING

Rio De Janeiro, September 11.

During her recent publicity tour in Brazil, Ava Gardner hit the headlines by an exhibition of some rare Irish temper. It all began at the Rio de Janeiro airport where the customs inspector insisted on checking every piece of her luggage. Shouted Ava: "Let's get the first plane out of this place. They're a bunch of savages and I won't stay here."

Satisfaction brings some flesh on the face and wipes off the small furrows of expectant youth. Bina Rai seems happy and contented in "Madh Bhare Nain", a romantic tale directed by Hem Chunder and produced by Fortune Films.

She carried the same mood to Gloria Hotel and threw a glass of whisky at the manager. She was then asked to leave the hotel and she moved to Copacabana Palace Hotel.

The next day she calmed down and addressed some journalists. A cheeky one asked her, "Were you drunk last night"? Ava retorted with a glass of whisky in hand, "No indeed. Never drink". Another day and Ava left Brazil.

That is sufficient warning for our Indian press boys who may clash with Ava when she comes to India to play the role of Victoria in "Bhowani Junction". And they mustn't want to inspect all her luggage.

LESS WORK MORE MONEY

London, September 29.

90,000 British cinema workers smiled happily when they received increases in their pay for which they were agitating all these months. The workers' union, the National Association of Theatre and Kine Employees and the Cinematograph Exhibitors' Association held discussions and arrived at the following increase:—

Four shillings a week for usherettes up to 12 shillings 6 pence a week for projectionists, with other grades getting intermediate rises.

In addition the working hours of projectionists have been cut down from 48 to 46 hours a week.

BETTER BARGAIN

Pittsburgh, September 30.

47-year old Dr. Peter Lindstrom, ex-husband of Swedish actress Ingrid Bergman and well-known brain surgeon married 26-year old Dr. Agnes J. Rovnanek, a pediatrician.

Now Agnes has a 47-year old baby to pursue her pediatric studies further. That is one advantage of a divorce. The man always gets a younger one.

ANOTHER TYRANNY GONE

New Delhi, October 1.

A Constitution Bench of the Supreme Court held that certain conditions laid down by the Madras Government under the Cinematograph Act of 1918 compelling a

licensee of a cinema theatre to exhibit, at each performance, one or more approved films of such length and for such length of time as the Provincial Government or the Central Government may direct, were an unreasonable restriction on the right of licensee to carry on his business and thus void under Article 19(1)(G) of the Constitution.

The Court also held that the Special Condition 3 of the Act which required the licensee to exhibit at the commencement of each performance not less than 2000 feet of one or more of the approved films, was open to similar objection and hence void.

The unanimous verdict of the Supreme Court was delivered by Justice Mr. Ghulam Hasan and said: "As the condition stands there can be no doubt that there is no principle to guide the licensing authority and a condition such as the above may lead to the loss or total extinction of the business itself. A condition couched in such wide language is bound to operate harshly upon the cinema business and cannot be regarded as a reasonable restriction."

The appellant was Mr. R. M. Seshadri, owner of a cinema theatre in Thiruthuraipundi, Tanjore District

WRONG WORDS

London, October 2.

Some journalists who were shown the J. Arthur Rank film "The Purple Plain" starring Gregory Peck at Calcutta were shocked to hear

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this line spoken by a Scottish Christian missionary to the hero: "Have you ever been to Calcutta, that foul and godless city?"

Protests were made and now producer J. Arthur Rank is deleting this offensive line. It was meant as a comic relief but it didn't pass muster. Certainly not over the heads of the fiery, fanatic Kali worshippers of Bengal! How can such a city be godless and foul? How can a city with Dr. B. C. Roy as the Chief Minister be godless?

DESIGNING CHAPS

Bombay, September 25.

The design submitted by well-known art director Kanu Desai for the President's Medal—the newly created State award for the best documentary film produced in India up to the end of 1953—was selected as the best one from among 58 entries. The members of the committee who selected Kanu's design were Mr. Karl J. Khandalawala, V. Shantaram and G. J. Gondhalekar.

Kanu's themes on the medal are progress and prosperity represented by a fine drawing of a cottage, a spinning wheel and corn sheaves to

symbolize shelter, clothing and food for India's millions.

Trained under Ravi Shanker Raval and Nandalal Bose, Kanu Desai has done art direction in many mythological and historical pictures like "Ram Rajya" and "Vikramaditya".

The winning design for the President's medal for the best feature film was submitted by Ajoy Kumar Chakravarty while Ranjit Kumar De won in the design competition for the Prime Minister's medal for the best children's film. There were 64 and 72 entries respectively.

SHE DID IT

Geneva, September 25.

Charming 24-year old Audrey Hepburn of "Roman Holiday" fame married 37-year old actor-director Mel Ferrer at Burgenstock in Switzerland.

Audrey's romance with Mel began when the two worked together on the Broadway stageplay "Ondine" which turned out to be a great success.

Let us hope the marriage also turns out to be a raging hit.

SELF HELP

Ahmedabad, September 7.

Seven members of the retrenched staff of the Civil Supplies Department tried a new experiment to solve their unemployment problem by tak-

ing over a cinema theatre on a co-operative basis.

They pooled their Provident Fund and gratuity amounts and set to work. The theatre was inaugurated by the Collector of Ahmedabad. The work of the theatre is distributed equally amongst the seven members.

The idea is commendable. Let us hope it works out properly.

ANOTHER "JUNGLY"

Hollywood, September 30.

Producer Sol Lesser struck upon an ideal Tarzan accidentally while in Las Vegas, Nevada. He is Gordon M. Werschkul, 6'3", weighing 15 stones and five pounds, a 50" chest, 30" waist, a pair of 25" thighs and 18" biceps.

Born of Swedish German parents, Gordon began life in the army. Later he went into the agricultural implement business and ended at the Sahara Hotel in a lovely swimming pool at Las Vegas.

Lesser rechristened him Gordon Scott and soon he will be playing the eleventh Tarzan (the last one was Lex Barker) in "Tarzan's African Legend", 29th of the jungle films since the series started in 1918.

Our heroes are miniature Tarzans with hairy pigeon chests.

ON DOLE

Miraj, September 15.

The Central Government awarded

well-known Marathi actor Natavarya Ganpatrao Bodas of Miraj a year's honorarium at Rs. 75/- per month.

Many institutions had made representations to the Government. It is a welcome gesture in these times.

PLUG THEM

Hollywood, September 16.

Fans of Esther Williams were rather worried when they heard that Esther had punctured an eardrum for the third time. M.G.M. was wondering whether their most popular mermaid would again enter water.

But Esther is tough. Said she: "I've been swimming in pictures for twelve years and my M.G.M. contract has five more to run. Besides which they must let me off to do three aquacades in that period, so you can take it from me, I'll be swimming when I'm eighty".

Anyway the ear-specialists have prescribed soft beeswax in her ears before her swimming acts. Esther, it seems, was born on land to live in water.

RAJKAMAL IN TROUBLE

Bombay, September 8.

Mr. Justice Coyajee, Bombay High Court, on a petition filed by Messrs. A. Ahmedji Bhai, ordered the winding up of Rajkamal Ltd., a private limited company doing cinema business. His Lordship appointed the

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On August 14, 1954, Mr. A. Ahmedji Bhai received a letter from Mr. A. G. Krishnamurthy saying that Rajkamal Ltd., had been taken into voluntary liquidation and that Mr. Krishnamurthy was appointed as liquidator. The petitioner said that this was illegal. He stated that the company owed him Rs. 12,000 and its properties in Madhya Pradesh had been attached by the Government of that state for arrears of entertainment taxes. The petitioner, therefore, submitted that it was not desirable in the interests of the general body of creditors to allow the company to go into voluntary liquidation.

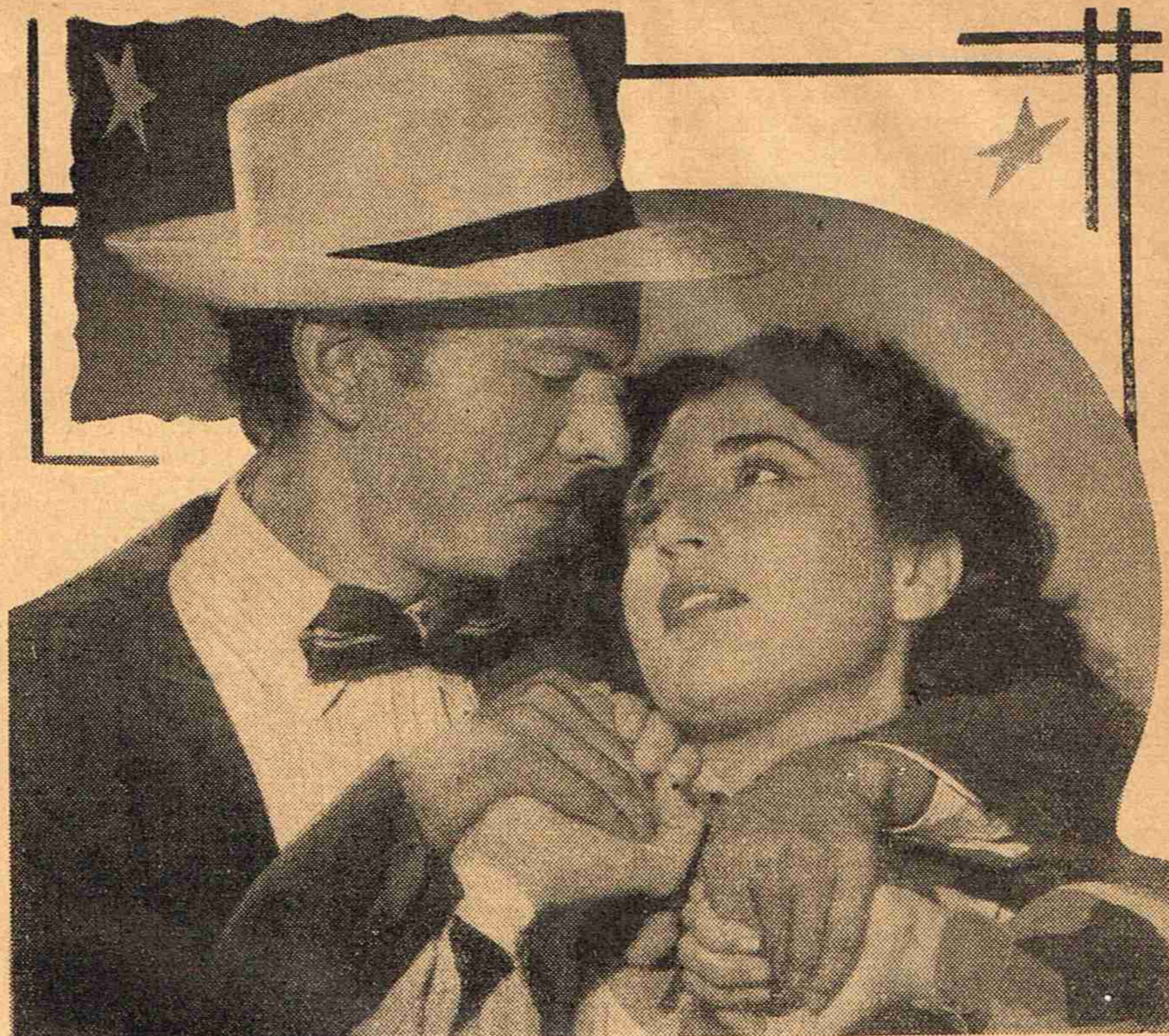
ADDING CHARACTER

Hollywood, September 12.

Popular actor-singer Howard Keel, the finest screen baritone after Nelson Eddy, is 6'3" tall and has worked in over a dozen films since 1948. But his nose has been quite a problem to the Hollywood cameramen.

So Keel's nose was built up everyday with cosmetic cement by a plastic surgeon and then covered with make-up by the make-up man. The new profile of Keel was seen in "Kiss Me Kate", a box-office hit. Again you will see Howard Keel with his new, handsome nose in "Rose Marie" and "Seven Brides For Seven Brothers". And Howard Keel is more popular than ever before.

Indian film actor Prem Nath would do well to engage a permanent plastic surgeon to show a better face to the world.



In that position a woman is at a man's mercy. Johnny Walker has got Shammi into the jiu-jitsu grip in "Musafir Khana", a romantic tale produced and directed by M. Sadiq.

HOLDING THEM

Calcutta, September 14.

Chief Minister of West Bengal, Dr. B. C. Roy, spoke in the legis-

lative assembly on the objects of a Bill to amend the Bengal Cinematograph Act. He did not like Bengali artistes, producers and directors migrating to Bombay for sake of money. He was, therefore, drawing up a plan for ensuring employment of Bengal film people so that the present exodus could be stopped.

Another amendment to the Bill was on propaganda films. He would not allow either America, Russia or China to carry on propaganda through films in the state. The proposed amendment to the existing licensing provisions would seek to stop the exhibition of such films.

Bengalis who have migrated to Bombay during the last few years in search of bigger money are Sumitra, Nitin Bose, Hemen Gupta, Hemchunder, Abhi Bhattacharya, Bipin Gupta, Pranoti Ghosh, Bimal Roy etc.

NOT BAD

Hollywood, September 13.

Hollywood actor Glenn Ford, the hero of "Gilda" and "An Affair In Trinidad" opposite Rita Hayworth, completed twenty years of his contract with Columbia Pictures.

That time he was signed for 125 dollars a week. Today Glenn earns 125,000 dollars per picture. That is the price of popularity.

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UTILITY FILMS

Budapest, September 9.

A film studio for the production of instructional films for the engineering industry was opened at the MAVAG engineering works in Budapest.

This studio will make films on the use of machines and how to repair common faults in them.

SAMSON LOSES

Bombay, September 8.

Mr. Justice Coyajee at the Bombay High Court, dismissed a petition filed by P. N. Films Limited and its managing director, Premnath Malhotra, against the Union of India, praying for the issue of a writ of mandamus ordering the Union to set aside an order and a notification issued under the Cinematograph Act, suspending the film, "The Prisoner Of Golconda" in Gevacolor, produced by the petitioners, and directing them to make some cuts in it.

His Lordship upheld the preliminary objection raised by the respondents that the Bombay High Court had no jurisdiction to issue a writ in the present case on the ground that the Central Government which passed the orders in dispute was not located within the territorial limits of the Bombay High Court. He said that the only relief if the petitioners felt aggrieved was by a regular suit for damages as their

claim was more in the nature of damages for depreciation of the value of their film.

The petition was dismissed with costs.

DIRECT CONTACT

Hollywood, September 11.

A new romance which will soon hatch is that of 22-year old Debbie Reynolds, the charming heroine of "Susan Slept Here". Her beau is 26-year old Eddie Fisher. She flew all the way to New York from Hollywood into his warm arms at the airport.

Both have risen the hard way before tasting success. When some reporter asked Debbie if she was in love with Eddie, she replied: "I'd rather only answer that to Eddie".

PAYING PAUL?

Bombay, September 9.

The Labour Appellate Court upheld an appeal preferred by Shri H. H. Parmar, proprietor and exhibitor of Chhaya Talkies, Poona, denying his liabilities to pay compensation under an award given by the Industrial Tribunal.

Under the award, certain discharged employees were directed to be reinstated. The complainant had filed an application for the computation of these demands.

Parmar contested that the liability to pay was that of the manager of

the theatre, V. V. Nakhate, to whom the management of the theatre had been transferred.

Allowing the appeal, the Court remarked that the Tribunal had exceeded its jurisdiction in recording the findings. The Tribunal was empowered merely to determine the amount to which the workmen were entitled under the award or the decision.

HER SUMMER HOLIDAY

Hollywood, September 15.

After a year and two months of marriage, actress-singer Gloria De Haven, 28, divorced her second husband Martin S. Kimmel, 38, a real estate broker.

Gloria's recent pictures are "Between Two Women", "Step Lively" and "Summer Holiday". Her first husband was actor John Payne.

KESKAR'S MANAGEMENT

New Delhi, September 29.

The 11th report of the Estimates States Committee on the Ministry of Information and Broadcasting was presented to the Lok Sabha by Mr. H. V. Pataskar on behalf of the chairman Mr. M. Anantasayanam Ayyangar.

The Committee states that as far as possible the Films Division should be made self-supporting. The production of documentaries should be entrusted more and more to private

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Direction

AMAR MALLIK

Music

R. C. BORAL

Bengal : SHREE AMBICA PICTURES, 56, Bentinck Street, Calcutta 1.
C.P., C.I. & Rajasthan : YASWANT FILM EXCHANGE, S.M.S. Highway,
Jaipur & Indore.

Bombay : SHOBHA ART FILMS, Jyoti Studios, Bombay 7.
Overseas : INTERNATIONAL FILM DISTRIBUTORS, 12, Champa Galli,
M.J. Building, Bombay.

For South, East-Punjab & Delhi - U.P. correspond with —

FILM COMMAND, 190/1, RASH BEHARI AVENUE, CALCUTTA 29,

film producers organizing the Films Division on a commercial basis. These should be given better terms and requisite facilities for production.

In newsreels items of popular appeal should be selected. (At the moment the white-capped ministers are the only heroes in the public eye).

The Committee has disapproved of the manner in which the accounts of the Films Division are maintained and the sanctioned posts of accountants are kept unfulfilled. It wanted commercial accounting to be introduced in Films Division without further delay.

The Committee has recommended the closing down of "Ajkal" in Hindi and Urdu as they don't serve any useful purpose, resulting in an annual loss of Rs. 35,000 to Rs. 37,000/-. If they have to be run, then they should be made self-supporting.

The Committee wanted an improvement in the quality and pamphlets brought out by the Publications Division. It suggested the instituting of a prize system to attract better and varied talent.

It is time Dr. Keskar, our French doctor, whipped himself up into a spurt of useful activity instead of meddling with All India Radio.

DELIVERED THE GOODS

Hollywood, September 12.

Radio, T.V. and screen comedienne, 42-year-old Eve Arden became mother of a son, weighing 9 pounds and 4 ounces.

Married to TV actor Brooks West, 38, this is their fourth child. The first three were adopted.

NOW SOLITAIRE

Hollywood, September 15.

Phyllis Baker Astaire, wife of dancer Fred Astaire, died of cancer at the age of 46 in their Beverly Hills home at California.

That leaves Fred a lonely widower at 54.

COCKFIGHTING

Bombay, September 16.

Mr. Justice Coyajee, Bombay High Court, granted an injunction restraining Messrs. Mansata Film Distributors from proceeding with their suit filed in the Calcutta High Court against Sohrab Modi of Minerva Movietone pending a decision on Sohrab Modi's suit against them in the Bombay High Court.

Sohrab Modi's contention was that under an agreement with Mansata Film Distributors, they were given the sole distribution rights in Bengal and C.P.C.I. Circuit. In consideration thereof, they agreed to make certain payments by certain instalments to Sohrab Modi. But they failed to pay and did not arrange for the release of "Waris" in the territories assigned to them though

the picture was ready. The distributors alleged that Mr. Modi had not kept his side of the agreement and claimed damages from him at the Calcutta High Court.

MONEY MAKER

Hollywood, September 17.

Though many consider Vistavision of Paramount as an advance on 20th Century Fox's Cinemascope, the latter is proving to be extremely popular.

"The Robe", starring Jean Simmons the first picture in Cinemascope, has grossed 21 million dollars in America and other countries combined, though still behind the all-time world record of 35 million dollars of "Gone With The Wind" (M.G.M.). 20th Century Fox earned a net of \$3,096,000 during the first half of the year.

HER GRACE

Hollywood, September 18.

Grace Kelly, the current craze in Hollywood since her appearance in "Mogambo", is friendly with dress-designer Oleg Cassini, the ex-husband of Gene Tierney.

Columnists photographed the two of them at a movie starring Grace Kelly. Some even whisper that a marriage is in the offing.

LEGAL STUNT

London, September 22.

Robert Schumann's descendants, two Schumanns living in New York and San Francisco and two great-grand-daughters, have sued a Hollywood company for 9,000,000 dollars, charging libel, invasion of a family privacy and misappropriation of a property right.

Schumann, the great 19th century composer was shown as having spent two years in a lunatic asylum as also a sister suffering from lunacy in "Song Of Life" produced eight years ago.

The claim of the Schumanns was \$1,000,000 for invasion of privacy, \$1,000,000 for alleged libel of insanity, \$5,000,000 for appropriating the Schumann name and a further \$2,000,000 as profits made by the company on the film. They said they suffered humiliation and social anguish as a result of wrong depiction of their famous ancestor.

The validity of the suit was challenged by the company. They contended that the insanity of the composer was a well-known fact and hence not libellous. The right of privacy ceased when he died.

ANTIQUE COLLECTOR

Hollywood, October 1.

Actor John Wayne is definitely marrying Peruvian actress Pilar Pallette. His divorce from Esperanza Baur, a Mexican girl, is well on way.

John confesses his weakness for Latins thus: "I like Latins. Some

people like blondes, but I like Latins. I can't help it." Pilar is a divorcee.

OFFICIAL DACOITS

Lahore, October 2.

On September 28, "Baiju Bawra" and "Shrimatiji", two Indian films, were released in Lahore. This does not mean that the trade relations in regard to films have improved in any great way.

The Commerce Ministry is seriously thinking of a proposal to confiscate all the Indian films now at the customs, release them in Pakistan through a semi-government agency to collect 2½ crores of rupees for the East Bengal Flood Relief Fund. This novel way of claiming the loot belonging to somebody else has been suggested by W. Z. Ahmed and Syed Shaukat Hussein Rizvi.

The secretary of the Karachi Film Distributors' Association, however, doesn't seem to be in favour of this method. "The suggestion, if accepted, will be a death-blow to the infant film industry of Pakistan", he adds.

NEW OBSCENITY

Madras, September 10.

The Government of Madras has banned the staging of "Valmiki Ramayanam" by M. R. Radha and his dramatic party in any public place in the whole province. The next will be "Mahabharat".

LUCKY GIRL

Bombay, September 10.

Presidency Magistrate, Mr. A. S. Navalkar, acquitted film actress Vijaylaxmi alias Miss Kamala Verma of the charge of rash driving in a case under the Motor Vehicles Act.

The prosecution said that the accused was driving along Dr. Annie Besant Road at noon on July 12, 1954 in a rash manner which made the car cross the footpath into an adjoining field.

Vijaylaxmi said that she had to swerve suddenly to save a cyclist coming in front of her. The Magistrate upheld the plea and ordered her acquittal.

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WOES & ECHOES

(This is the readers' forum—as and when space permits. From the producer to the lay filmgoer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

This can be easily proved by Lenin's prescription for smashing bourgeois state machinery—"It is necessary to use any ruse, cunning, unlawful method, evasion, concealment of truth."

"So beware, Asia, beware!"

ARRAH. Prem Chandra Sinha.

Their youth frightens girls when men take time to come along and string the rainbow of romance. Then they wait with a palpitating heart and a confused look. Here is Mala Sinha as "Ophelia" in Kishore Sahu's "Hamlet", a classic of Shakespeare, which a great director is turning into a classic of the screen.

YOU'VE SAID IT

"Our dreams have come true! Congratulations for having brought out the most magnificent September issue of "filmindia" at Rs. 1/5/4 only, and giving all your subscribers a golden opportunity. That is really something which you don't get in these days of the Congress ministries. Perhaps the only unadulterated stuff of Bombay, at so low a rate as that!

"The issue, I found, is better than the previous issues as far as the reading matter is concerned. I hope my friends who borrow "filmindia" from me would stop borrowing it and start subscribing for "filmindia". If they cannot spare Rs. 1/5/4 a month for this lovely magazine, then they don't deserve to read it.

BOMBAY. S. Goverdhan Shetty.

RED RUSE

"Urging caution in evaluating Communist talk of "peaceful co-existence", New York Archbishop Francis Cardinal Spellman drew attention to a remark once made by Lenin, "First we will take Eastern Europe, then the masses of Asia. Then we will encircle the United States of America which will be the last bastion of capitalism. We will not have to attack it, it will fall like an overripe fruit into our hands."

Regarding the "co-existence" talk Spellman also recalled a statement made in 1930 by Dmitri Manuisky before students at the Lenin School of Political Warfare in Moscow. Manuisky, who later was a delegate in the U. N. Security Council, declared, "War to the hilt between Communism and capitalism is inevitable. Today, of course, we are not strong enough to attack. Our time will come in 20 or 30 years. To win we shall need the element of surprise. The bourgeoisie will have to be put to sleep. So we shall begin by launching the most spectacular peace movement on record. There will be electrifying overtures and unheard of concessions. The capitalist countries, stupid and decadent, will rejoice to co-operate in their own destruction. They will leap at another chance to be friends. As soon as their guard is down, we shall smash them with our clenched fist."

"Now hasn't Baburao also exploded the myth of 'peaceful co-existence'? Hasn't he urged caution in taking Communist professions at their face value? Hasn't he advocated for an awareness of Communist intentions, as Spellman has? I would also say that you are fully alive to the fact that the Communists are ruthless enough in their means, whatever be their glorified ends.

LET US PRAY

"I take this opportunity to thank you very much for starting the right campaign, as I read in the "Blitz", against the proposed production of anti-Indian trash "Bhowani Junction". This film must not be allowed to be produced in any case. Premnath is reported to have been offered a big role in this picture and let him understand once for all that if he accepts the offer that would be a suicidal step for him. Our self-respect demands that no Indian should be associated with this film in any way. We are a free people and must behave like one if we are to be taken seriously. We must maintain the dignity and prestige of our leaders, more especially of Gandhiji at any cost. Our Government is run by the associates of Gandhiji and the least they can do is to ban outright the shooting of this film in India and force the American Government to make the producers shelve the production.

"Let us hope those who are ruling in the name of Gandhiji and mention him every now and then will not betray him this time at least."

AJMER. Prem Chandra Sinha.

CONFESSIONS MAKE CHRISTIANS?

"When a reader asked you the question "What will be your confes-

sion before God?", you answered: "Why repeat something that He has already seen?" This answer of yours took me by surprise and created a long chain of thoughts. First of all, I must thank you for this.

"I have thought many a time about confessions and the necessity for making them and every time I think about this, the conclusion is inescapable that confessions do not produce a salutary effect when made to mortal men on earth, who are equally weak and perhaps as capable of committing the very same blunders which are confessed. The other alternative is to make secret confessions of crimes and blunders perpetrated in moments of weakness and otherwise to the Unseen, and be free from the pricks of conscience. This aspect of the question was rather dark so far for me, till I read your above answer. Now, I feel convinced that there is no necessity for confession of any sort. But the only thing that is needed for an erring man is that he should become aware of the situation leading to the commission of the crime and become free and brave to get over it.

"As you say, it is futile to appeal to God, Who has seen the criminal in the very act of committing the crime without preventing him. And any amount of confession without the heart-searching needed for the uplift of the inner man is sheer waste and may prove misleading at times.

"Your thought-provoking answer reminds me of a quadruplet in Tamil poetry which means:

'Oh, ye, the brainless and the cheat

Think not you have deceived
Nor take delight in thinking so
But become alive to the fact
That God the Omnipresent
Sees thee everywhere in the act
Thus realising, tremble, tremble
Till the evils do tumble.'"

POONA. K. Ponnuswamy.

ANOTHER NEHRU, EH?

"Have you ever heard of a dame by the name Nayantara Sahgal? I am not sure the question would only elicit a shake of the head from you. Well, have you ever heard of somebody called Tara Pandit? Perhaps the chord of your memory might faintly stir, but you would still shake your head dubiously. Well, haven't you heard of "Smt. Vijayalaxmi Pandit's daughter and Pandit Nehru's niece" Tara Pandit alias Nayantara Sahgal? Ah! Now a gleam of recognition dawns in your vacant eyes. The name had not meant a thing to you. But the relation does! And the foreign publisher who has just published a book by this lady knew this. For below the title he has printed: "By: Nayantara Sahgal"—and beneath it in a bracket: "Mrs. Pandit's daughter and Nehru's niece".

"So now one can properly appre-

ciate the literary talents of the authoress. When Ursula Bloom wrote her "ABC of Authorship" she forgot to mention that the first requisite of successful authorship is to be somebody's daughter and somebody's niece, that somebody's name being a sure passport to eminence in the walk of life."

KALYAN CAMP. Kumari Ratna.

YOU'VE CHANGED

"Your decision not to change the name of the people's beloved magazine "filmindia" will gladden the hearts of millions of your readers in India and abroad. The proposal to change the name seems to have been entertained by you in a moment of weakness, and at best was a counsel of despair. Some may argue that after all what is in a name? To them, I would say that there is quite a lot in a name—and when the name signifies years of toil and struggle, it assumes importance of very great magnitude. Under the banner of "filmindia" you have fought the bitterest battles of life, and the very fact that you were toying with the idea of giving up the name shows that you were overpowered by reasons of commercial necessity, but thank God that your giving in was very temporary and you have regained your old toughness. "filmindia" no more belongs to you alone nor is it merely a monthly. It has become an institution and as such its name cannot be changed."

BOMBAY. M. S. Lulla.

INSULTING THE DEAD

"Your review of the picture "Sha-

heed-e-Azam Bhagat Singh" is just the thing. You have said it. The picture should be thrown out and boycotted. All of us who were at Lahore at the time of Bhagat Singh's trial remember too vividly the stir it caused in every heart in and outside Punjab, even in some pro-British hearts. His defence at the trial was magnificent. The mumbo jumbo court scene depicted on the screen gives no idea of it. Bhagat Singh was a great character who went to the gallows with a smile and a song. A popular Punjabi ditty of the time:

"Bhagat Singh, Dutt, pae pinjre ve Hindia

Desh nun fakir kar diya"

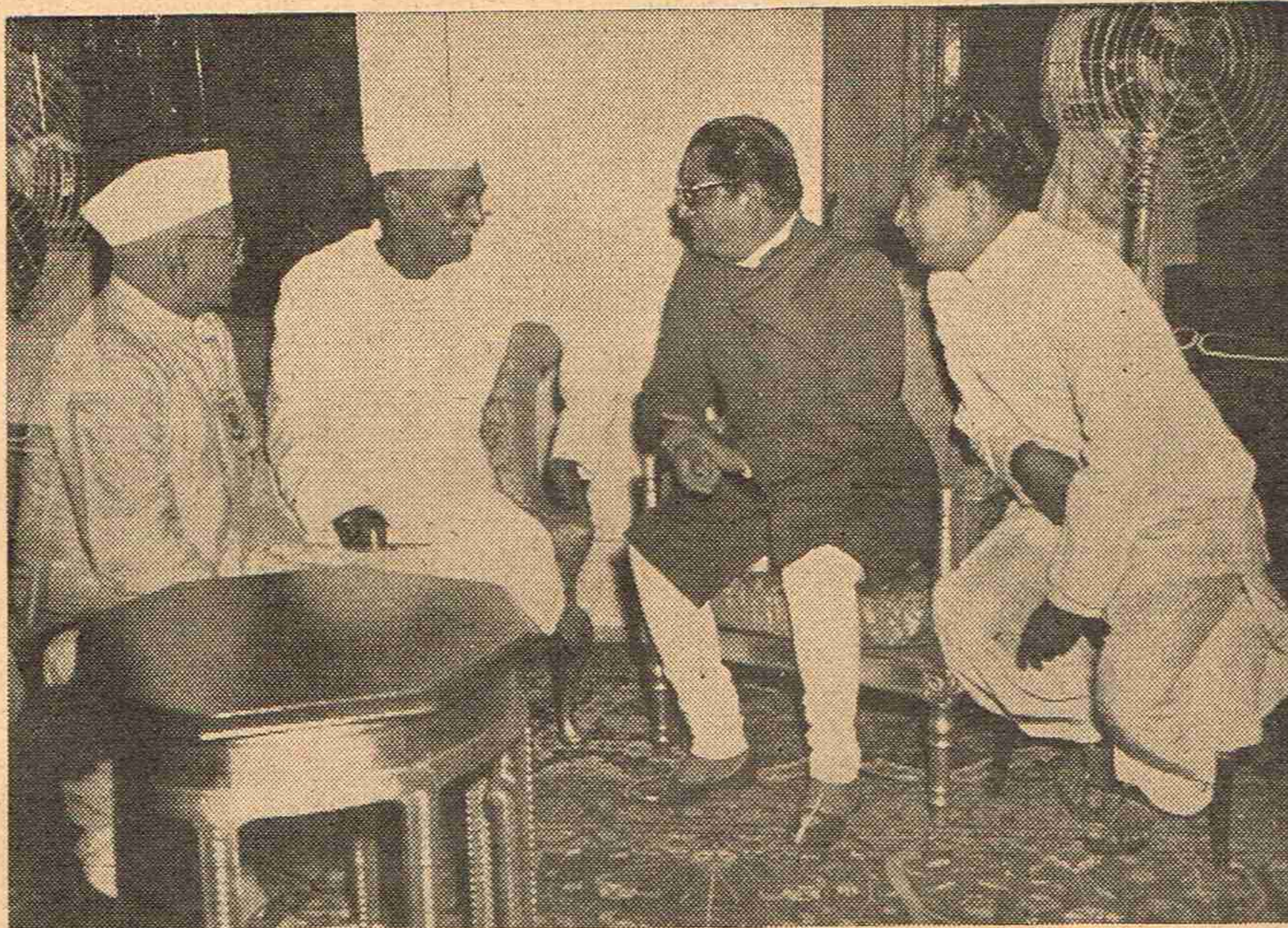
shows how beggared the country felt without him."

DEHRA DUN.

P. P. Singh.

DESERVING DIE UNKNOWN

"On the Independence day, the President of India on behalf of the State awarded titles like "Bharat Ratna" and "Padma Vibhushan" to some citizens for their service towards the advancement of art, literature and science and in recognition of public service of the highest order. In the long list of names of the recipients of titles, the name of D. G. Tendulkar does not find a place, while our government takes pride in presenting the head of every country a set of D. G. Tendulkar's book "Mahatma Gandhi" in eight volumes. What has our government done to the writer of the biography of a great man by way of gratitude? Why didn't they at least honour him with



President Dr. Rajendra Prasad granted special audience to Mr. Baburao Pendharkar, India's well-known stage and screen character-actor, to discuss art and stage progress in the country. From left to right: Mr. N. V. Gadgil, Dr. Prasad, Mr. Baburao Pendharkar and Mr. D. N. Sant.

a "Bharat Ratna" which he richly deserves?"

BANGALORE.

J. B. William.

DON'T RELY ON NEHRU

"It has come with a rude shock that the film rights of an anti-Gandhi and anti-Congress book by the name "Bhowani Junction", by John Masters, have very recently been purchased by the Metro-Goldwyn-Mayer of America. If this film is allowed to be made it will definitely succeed in making the book popular throughout the world and thereby meeting the purpose of America presently intent on smearing India.

"In the name of all fairness and decency, we appeal to Prime Minister Pandit Nehru to ban the publication and refuse all sorts of facilities for this production without giving a second thought to the matter, and we owe this to Gandhiji—the father of our nation."

CALCUTTA.

J. L. Kholbheteria.

NO MONEY

"The reported intention of the French Government to encourage high merit in films is a welcome news. As you have rightly said this is a praiseworthy move and needs emulation by our Government.

"Many a good film which did not make any concessions to the popular (mostly poor) taste of the day has failed knocking the artist out of the producer-director. I distinctly remember two good pictures, "Gopinath" and "Ratnadeep". Both these films were masterpieces of filmic art in themselves but think of the fate they met at the hands of the almighty box-office! The initial set-back compelled Mahesh Kaul to put more noise than sense in his second assignment "Naujawan" and that

veteran Bengali, Debaki Bose, got so scared of the Hindi film market that he made his next picture in his mother tongue. With something like French Cinema Development Board at hand, we would have more producers and pictures like the ones mentioned above. And that would be a good omen for the Indian film industry as well as for the intelligent filmgoer."

CHANDIGARH.

Bal Krishan.

✓ PREPARING FOR THE REST

"The latest fad in Indian films is to give an elaborate introduction at the commencement of a picture to the makers of films by starting with a long list from producers and ending with hair-stylists and costume experts.

"Most people bother to read only the principal makers of the film. And even the one in a hundred who wishes to go into details finds it impossible to read all the close knit details passing down the screen at breakneck speed.

"Why don't these producers realize that by showing all these unnecessary details they not only waste good celluloid but tax the filmgoers' patience and waste precious time?"

FEROKE.

Sampath.

HOT SHOWMANSHIP

"It is a pity that the local Minerva Talkies is not equipped with electric fans for the comfort of the filmfans. The evenings are very sultry and yet the management is apathetic towards its patrons. We are indeed packed like sardines in a tin and our plight in that theatre is not enviable. Is this good showmanship, Mr. Patel?"

A. N. Narayana Rao.

BANGALORE.

PRESSURE SALESMANSHIP

"Our producers appear to be madly after mythological themes—not being haunted with a zeal to elevate the character of the masses but to rob them of their hard earned money in the name of religion. The bigger the purse, the greater is the liberty taken with the story and the atmosphere of the time.

"In this wild race for money, the manager of the local Jagat Talkies does not lag behind. He took out an advertisement procession of "Shiv Kanya". He manoeuvred to get an eunuch and a rustic. They dressed themselves as "Parvati" and "Shanker". The procession went through all the main thoroughfares and the modern "Shanker" with hazy looks and sunken cheeks smoked bidis and chewed betel all the way. And then someone asked: "Did Shanker smoke bidis and chew betel?"

"I think these dirty caricatures of our religious characters should be legally banned. This distortion makes us feel very humiliating."

BAREILLY. Vishwa Vir Saxena.

HULLO, KESKAR!

"Quackery is not a new evil, but in recent years it has become a menace claiming more victims than it has done ever before. Really speaking, quacks are the parasites of society and live upon the blood of credulous, ignorant and helpless people. The Films Division of the Government of India would do a great service to the nation by producing a documentary on the "Evils of Quackery" advising people to avoid quacks and help in rooting out this social menace."

AJMER.

Kamal Kumar

DOUBLE TALK

"It is a well-known maxim that those living in glass houses should not throw stones at others. Politician Nehru has recently condemned the architecture of the U. N. building and said that its ugly shape might be the cause of the eternal wrangles going on within it. Whether Politician Nehru is competent or not to pronounce a judgment on the creation of the world famous architect Le Corbusier, I cannot say. But if the U. N. building is ungainly, why was the very man who conceived it entrusted with the task of building Chandigarh? Was it to symbolize the eternal wrangles within and without the Congress Party?"

BOMBAY.

Hariram G. Jugat.

SOME DAY

"To read your editorials is to undergo a unique experience and a joy which is at once sublime and incomparable. It gives one the joy of having seen a picturesque landscape or a fine piece of art or heard a master musician. In short your writings bear the stamp of a master's hand and a master's work in any field of knowledge and creates the same sense of fulfilment in readers which the master feels while



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creating his unique work. Dear Mr. Patel, these words are not new to you. But repetition does not make appreciation less honest.

"Your editorial 'Amputations of Peace' is such a clear analysis of the muddle in international politics encouraged by our Indian Hamlet, that however melancholy the reality pictured be, one is lost in admiration for your power and method of expression. Years after, anyone who knows English will treasure your editorials more dearly than any classic literature. May I also suggest that all your editorials be brought out in a book form, just as all your spicy replies in the Editor's Mail have been reproduced in 'Grey Dust'?"

CALCUTTA. P. S. Easwaran.

OPEN AIR ADULTERY

"On September 4, in a caustic attack on Western ballroom dancing, Burma's Prime Minister, U Nu deplored the tendency to popularize it under the impression that it was culturally adaptable to Burma. 'From the Burmese point of view, it is extremely objectionable. It signifies lack of decency', he commented. 'We have our own modes of dancing suited to our culture, and if these national systems of dance are studied and promoted, we can certainly uphold and advance our national culture', he concluded.

"It is heartening to note that that way you are also an avowed antagonist of ballroom dancing. To illustrate the point, when a reader asked you about the modern conception of adultery, you poignantly pointed out (Editor's Mail, March 1953) that 'it begins with ballroom dancing and ends with bedroom fencing.' You have unequivocally asserted from time to time that if we are to hold our own as a nation worthy of our ancient culture and tradition, we should have no qualms in casting ballroom dancing to the winds, if only to preserve the sanctity of our women's sacred person and to prevent them from being atrociously outraged. For this you deserve unstinted support and encomiums from all quarters, more so at a time when we are going deep down the abyss of cultural degeneration.

"It is also fascinating to observe that at a time when the concept of 'Asia for Asians' is increasingly assuming concrete shape, the Prime Minister of an independent Asian nation and a leading journalist of integrity of a Sovereign Republic of Asia, both have so zealously made a plea for the abandonment of a demoralized Western institution and also for the recognition of their own culture whose roots go far in the pristine glory of their mighty past. Going a la West we can never come into our own. This dangerous legacy of Western dominance and subjugation stretched over a number of years has no place in our new scheme of things. Wide awake after her deep



Here is a choli made out of cut pieces. White material with red dots and red linen would make a suitable combination. And your evening date is ensured of success.

slumber, Asia is on the march and the signs above register this truth unreservedly. The identical views of the Burmese Prime Minister and this illustrious editor augur well for all of us in so far as they contribute to our cultural revival and resuscitation. The lead has come from two outstanding men of Asian countries. Now it is for us to prove ourselves as worthy people by following in their footsteps."

ARRAH. Prem Chandra Sinha.

HULLO, KESKAR BOY?

"Whosoever is in charge of distribution at the Films Division appears to be a curious combination of contradictory characteristics. In his mental make-up, there is a great deal of slackness leavened with a generous amount of compassion and humanitarianism. For, thanks to the unknown gentleman, we are spared the agony of meeting with Dr. Keskar's and Mohan Bhavnani's brain-children for about six months after their birth. Sometimes the period is even longer, extending up to eight or nine months in a few cases. For example, the newsreel containing shots of the presentation of awards to the Everest Heroes in June 1953 was screened here in March 1954; 'Inauguration of Chandigarh' and 'Naval Review in Bombay' which took place in the first and second weeks of October 1953, were shown here in July 1954. To go on multiplying such instances would be easy, though perhaps futile in view of the usual, indifferent attitude of the authorities.

"Nobody would mind a belated exhibition of a documentary, but delay in the exhibition of a newsreel takes away all its utility and defeats the very purpose of its production."

CHANDIGARH. Prithi Paul Singh.

ASK NEHRU

"Congratulations on your excellent editorial 'Follies of Freedom' in the August issue of 'filmindia'. You write in it that government expected our people to contribute 150 crores of rupees within a week of our beloved Prime Minister's appeal for National Plan Loan. But in ten weeks' time only 105 crores of rupees had been subscribed out of which a little over 25 crores of rupees were the new money while the rest were conversions from old government loans.

Mr. Patel, even this meagre sum of a little over 25 crores was not a voluntary contribution. Money position has become so acute these days specially of the business class that they find it very difficult to make such contributions. In Etah District, the District Magistrate and all his officers are compelling and coercing people to make contributions and subscribe for the National Plan Loan, by methods which were not even used by the British Government in this country even for their war efforts. If somebody takes up the courage to oppose, he is threatened with dire consequences. Besides this, the District Magistrate of this district is using all his force for having forceful donations from the public for what is known as 'Dhumri Bridge' to be constructed in this district, the target figure being Rs. 200,000/-. The District Supply officer has been ordered to charge from the public as donations in the following ways: Rs. 5/- on every licence issued by him, Re. 1/- on every Railway Receipt signed by him, Re. 1/- per cement bag on the permits issued by him, Rs. 100/- per wagon of coal dust issued to the Kiln Owners of the district out of the District Magistrate's quota to be distributed among the Kiln Owners, and besides this, every Brick Kiln Owner of the district has been asked to purchase National Plan Loan Bond at least for Rs. 500/- on the pain of his licence being cancelled.

"Are such methods permitted in our secular democratic state?"

KASGANJ. Maya Rani Tandon.

ALWAYS THE BEST

"I feel that it is my duty to convey to you the appreciation of a large number of European students of the Canterbury University College, who interestingly went through your June issue of 'filmindia'. A majority of them described it as one of the best magazines in the film world of today. What actually tickled them most were the humorous questions and answers, the notes in 'At Home And Abroad' section and your critical editorial."

CHRISTCHURCH. R. R. Chandra.

OUR REVIEW

Everyone seems to be wrestling in love. Look at Shyama and Gope in "Musafir Khana", a love tale.

"Prisoner Of Golconda", A Ruritanian Rumpus

The Naths' Circus Of Freedom

"Prisoner of Golconda" is five years of India's freedom struggle immediately preceding Independence as seen through the eyes of Papa Kartar Nath, an ex-police official, and son Prem Nath, an ex-army man. And even though the picture is in glamorous Gevacolor, it is a sight and a ludicrous one.

The "Quit India" movement of 1942 is still too fresh a memory and those who saw it from a close range or participated in it must feel amused at the visible effort of the Nath family to frame this burning theme in celluloid as a sort of Ruritanian rumpus. While the original movement was a fiery, patriotic and turbulent expression of an enslaved nation in revolt and seething with indignation at the tyranny and effrontery of an alien rule, its present screen portrayal is a quizzical show of bluster, fluster and swagger containing more stunts and slogans than pith and patriotism.

As written by Papa Kartar Nath and directed by "Baba" Prem Nath, the tale shows us a couple of impetuous boys apparently suffering from a self-imposed notion of leadership shouting and swaggering their way through a freedom struggle of stunts and paroxysms to an ineffective ending of gloom in the company of a docile horde of followers who just mechanically (or mercenarily?) supply the slogans and raise hands at the required moments in the picture.

The picture misses by miles the familiar spirit and character of our freedom struggle which was charac-

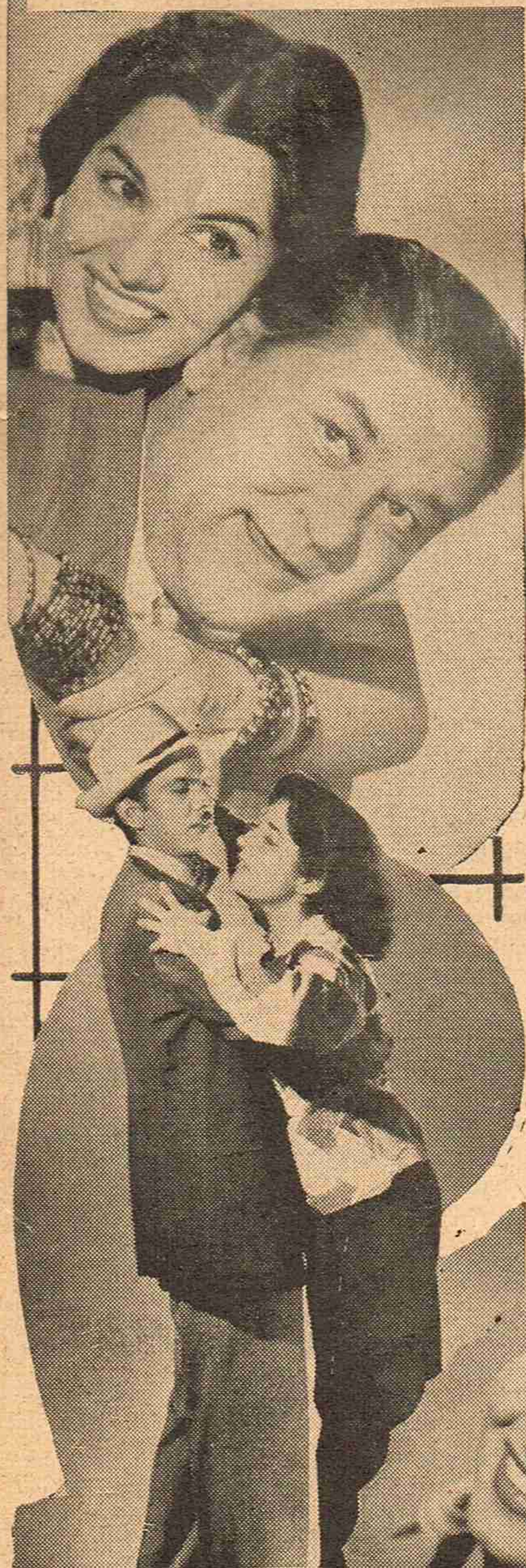
terised by deep patriotism than shallow swagger and which was fought by intense and earnest patriots than by a horde of merry-andrews who appear to be mimicking the legendary denizens of Sherwood Forest. And if it was the intention of the producer to score some points in support of the disillusioning part of our Independence, then Prem Nath's squib must be called damp, the interference of censors notwithstanding. There is no doubt that there are thousands of deserving people who have been treated unkindly and unjustly in the post-Independence era (as a matter of fact most of the country is dissatisfied with the Congress rule and rather disillusioned by the fruits of freedom) but their cases must be surely more convincing than the one presented in this picture.

A CIRCUS TROUPE

The picture opens when the turbulent movement of 1942 is on and Prem Shankar, a Deputy Superintendent of Police, is swearing repression of the violent agitators who derail trains, burn post offices and indulge in other acts of arson and destruction. Prem Shankar's own brother Jinder happens to be the leader of such a group of violent patriots. When once Prem quiets down a furious mob by lecturing to the crowd on the undesirability of mixing patriotism with violence, instead of by using force as another police official Zorawar Singh wanted to do, Prem is summoned before his superior for explanation at Zorawar's instigation. Prem tells his superior that he had joined the police force only to maintain law and order in the country and that he himself was a patriot first and last and had full sympathy with the Congress. When the superior refuses to have any of his patriotism, Prem thanks him for opening his eyes, smacks his face with his cap and announcing his resignation marches out. Now it is an extremely moot point that in those days a police official under the British could be a conscientious patriot.

After quitting the police force, Prem rushes to Bombay to meet his fiancée, Krishna, a rather eccentric-looking girl who sings and dances all alone in the Hanging Gardens. Prem gives her the news of his resignation and asks her to wait for the marriage till India was free. Krishna readily agrees even though her parents oppose her.

Now Prem plunges into the national movement with his heart, soul and mouth and Jinder literally transfers the leadership of his band of patriots to the older brother.



With Shammi attacking Johnny

Walker from the front and Shyama pushing Karan Dewan from the back, Sadiq's "Musafir Khana" promises to be an exciting picture.



After both the brothers have done plenty of shouting and swaggering and have had numerous scrapes with the police, their mother is tortured to death by the police and as Prem tries to reach her, he is arrested and locked up in the fort of Golconda.

Jinder and other rebels, who have their hideout in another desolate fort, spend some days of suffering and privations, watching Jinder's friend Ashfaq's antics and performing their own stunts. During this time many things happen on the political front and as India progresses towards freedom, communal riots break out in the country and Krishna is kidnapped. On escaping from his fort-prison with the help of Jinder and others, Prem starts a search for Krishna and at last locates her in a refugee camp limping with grief and destitution and with the ugly burden of a communal ravisher inside her womb. Prem accepts her even in that condition and proposes marriage on the approaching Independence Day.

While Krishna lies in a maternity ward Prem seeks an interview with a Minister and pleads for his reinstatement as a police officer in free India. Saying that there were thousands of others like him, the Minister expresses his unruffled inability to help Prem. Disillusioned, Prem returns home to find Krishna dying after delivering the son of a ravisher. He watches her breathe her last in his lap, dresses her corpse like a bride and after cremating her, wonders aloud if millions had accepted suffering and sacrifice to meet such a fate as he did in free India.

GOOD PHOTOGRAPHY

Prem Shankar's point, however, is not quite driven home to the audience. The spectator who finds it difficult to identify the shouts, stunts and swagger of the major portion of the picture with the freedom struggle, finds it difficult to be affected by the hurried tragic climax. One can't be expected to sympathise much with a bunch of freedom fighters who indulge in cheap stunts, blow their mouths unnecessarily, enjoy dances by figure-flaunting gipsies and tolerate the stupid clown-like Ashfaq who throughout regards the freedom struggle to be a circus turn. Though the picture is good in intention it is poor in effect.

OUR REVIEW

A Funeral More Entertaining Than "Guzaara" Old Idiotic Tale Retold

Aina Pictures' "Guzaara" has been seen on the screen a thousand times before under different names. The old stuff is now presented again under a new name by S. M. Yusuf, the producer of "Grahasthi", "Gumas-

Production values are impressive with pleasant sets and fine photography. Cameraman Malhotra extracts plenty of beauty from Geva-color and some of his outdoors are brilliant. The processing, however, is very erratic in places with colours running out and making an unholy mess at places. Sound is not satisfactorily recorded and in many places it is difficult to follow the dialogue. Music and lyrics are mediocre while there is too much of wind in the dialogue. Prem Nath's camera placings are not bad but his direction lacks subtlety and emotional value.

From the players, swaggering is the word which describes Prem Nath's performance as Prem Shankar. Bina Rai as Krishna displays more saris than expressions. Rajendra Nath as Jinder reveals a funny mouth, a funny way of speaking and a funny gait. All told, he is a funny personality. Agha plays the usual clown as Ashfaq and convinces that he is fast divorcing his comedy from what little intelligence it had before. Whether he plays Lord Krishna's associate in ancient Gokul or a freedom fighter in 1942, there is no difference in his work. Why can't this man pay some attention to the kind of role he plays? Clowning is not acting. From the rest Shobhana Samarth plays Prem's mother not so badly.

In fine, "Prisoner of Golconda" is a Ruritanian rumpus of stunts, swagger and silliness. It has nothing to do with patriotism or even with the primary emotion of freedom.

PRISONER OF GOLCONDA

Producers: P. N. Films Ltd.
Language: Hindustani
Story & Screenplay: Rai Saheb Kartar Nath
Dialogue: Hari Pratap
Lyrics: Anjaan, Kaif Irfani, Prakash Sathi
Music: D. D. and Jagannath
Photography: M. Malhotra
Sound: Keki E. Mody
Cast: Bina Rai, Prem Nath, Agha, Rajendra Nath, Hiralal etc.
Released At: Roxy, Bombay
Date of Release: 27th August 1954.

Directed By:
PREM NATH



That is not Mark Antony. That is just Chandra Shekhar, a newcomer, in a new picture called "Baghi Sipahi", produced and directed by Bhagwandas Varma.

an old, stale and stupid yarn with everything in it old and stupid and nothing new except perhaps the celluloid on which the whole rot is exposed. It is a blunt-witted bit of maudlin writing at its worst and the sight of a tragic and realistic theme like the chronic poverty of India being idiotically used to turn out a mawkish and monstrous stuff like "Guzaara" leaves one just disgusted.

AN ACCOUNTANT'S ACCOUNT

The story which is a hateful and discordant mixture of crying and clowning deals with a young accountant in an office who is poor and honest and whose family consists of a widowed sister, an unmarried sister and two little kids of the widowed sister. The accountant, Ajit, is in love with Asha, another poor daughter of a poor father. And though his widowed sister Shanta finds it difficult to stretch his salary over the month, Ajit manages to buy toys for the kids and presents for his sweetheart and is even eager to get married. Through the betrothal of Ajit's younger sister Rupa, there is another family connected to Ajit's. Apart from a boy to whom Rupa is engaged, this abominable family contains a clownish, mosquito-looking

husband Dhansukhlal, his coarse and obnoxious wife Lakharani and a girl with little looks and less brains.

Though the general noise begins earlier, the sentimental noise begins when Ajit refuses to manipulate accounts in the office and is thrown out of job by his dishonest immediate boss. After that begins a long sickening tale of woes which comes to an end only with the end of the picture. Shanta disallows Ajit to join a theatrical company and instead sells off practically everything in the house to buy him a typewriter with which he opens a shop only to have his typewriter stolen and himself beaten to hospitalisation by ruffians. With Ajit's family reduced to destitution, Dhansukhlal's rich wife with a venomous tongue and vulgar gestures refuses to have anything to do with them. After a lot of ear-splitting noise and cussed nonsense, the problems are solved as idiotically as they are presented and all the characters, about a dozen of them, collect together for a happy ending.

THOROUGHLY IDIOTIC

It is a thoroughly idiotic picture which leaves one thoroughly bored and irritated and one who tries to keep a count of the stupidities in the picture finds his arithmetic inadequate for the purpose. Apart from the story, the picture is hardly bearable in technique or music. Sets are shoddy, photography is mediocre, sound recording is erratic, music is just noise and direction is rarely idiotic. Only the dialogue has some old but popular-sounding pieces.

OUR REVIEW

"Manohar", A Noisy Nonsense Poor Picture Provides Poor Entertainment

Manohar Pictures' "Manohar" is a bawling and sprawling melodrama in costume. It is awfully long and atrociously loud. Being a usual tale of royal intrigues, the picture is crowded with kings and conspirators, queens and courtesans, soldiers and sorcerers, duffers and dancers and all the rest of personnel and paraphernalia that go with a picture with a throne as the theme.

And in spite of this crowd of all these items the picture fails to delight or excite because it is crudely written, produced and directed with almost total neglect of art, emotion and subtlety and with emphasis only on noise and length.

The muddled and meandering yarn deals with King Purushottam who has lost his head and gained a harlot in Vasantsena, an evil woman of fat curves and foul designs who has poisoned her husband, conspired Queen Padmavati's exile from her rightful royal bed and reduced the king to a mentally-impotent potentate wallowing in illicit amour. Vasantsena now pines and plots to make her inveterate idiot of a son,

Karan Dewan plays Ajit with expressions that are hardly visible to the audience. The make-up seems to stand between his face and the audience. To play the sad Shanta, Paro just dons a black sari and pulls a long face. Mirza Musharraf as Dhansukhlal provides a rude reminder that he is still in the films. Chand Burq as Lakharani gives a performance which is coarse, vulgar and disgusting. With her breasts tilted skywards and her rump most of the time protruding into a horse-shoe and she herself swaying like a contortionist and shrieking like a hawk, Chand Burq looks insufferable even for a minute. The newcomer Jabeen as Asha is unimpressive. The rest are an uglier crowd.

In short, "Guzaara" in spite of a popular theme is a crude and idiotic picture. It may be more entertaining and educative to attend a funeral than to see this picture.

GUZAARA

Producers: Aina Pictures
Language: Hindustani
Story: Akhtar Mirza & Hasrat Lucknowi

Dialogue & Screenplay: Hasrat Lucknowi
Lyrics: Mehdi Ali Khan
Music: Ghulam Mohamed
Photography: Kadam
Sound: Behram Bharucha
Cast: Karan Dewan, Paro, Jabeen, Mirza Musharraf, Chand Burq etc.

Released At: Lamington, Bombay.
Date of Release: 17th September 1954
Directed By: S. M. YUSUF



This black silk choli with jari embroidery looks attractive. Use it with a lemon coloured georgette sari. A gold choker and a yellow chrysanthemum veni complete the ensemble.

INNOCENT OF ART

The picture is perfectly innocent of any artistic or literary merits. And the noise in it convinces one that sound can be used as a lethal weapon. Technically also the picture is crude and clumsy. Sets are unimpressive while photography is ugly. Sound recording is badly done though dubbing is not bad. Music is dull and dialogue is loud and stagey. Direction is crude and clumsy.

From the players, the South Indian artistes fall much short of the usual standards of histrionics and handsomeness on the Indian screen and hardly anybody makes an impression. T. R. Rajkumari as Vasant-sena makes an over-upholstered and mediocre courtesan. Sivaji Ganesan as Manohar looks rather ugly and acts too crudely and loudly. But P. Kannamba as Padmavati and Girija as Manohar's wife are tolerable.

In short, "Manohar" is a crude, loud and lengthy affair in costume with more noise than can be good for a spectator's health.

MANOHAR

Producers: Manohar Pictures
Language: Hindustani
Screenplay: Prasad
Dialogue: Vishwamitra Adil
Music: S. V. Venkatraman
Cast: T. R. Rajkumari, P. Kannamba, Sivaji Ganesan etc.
Released At: Capitol, Bombay
Date of Release: 10th September 1954

Directed By:

PRASAD

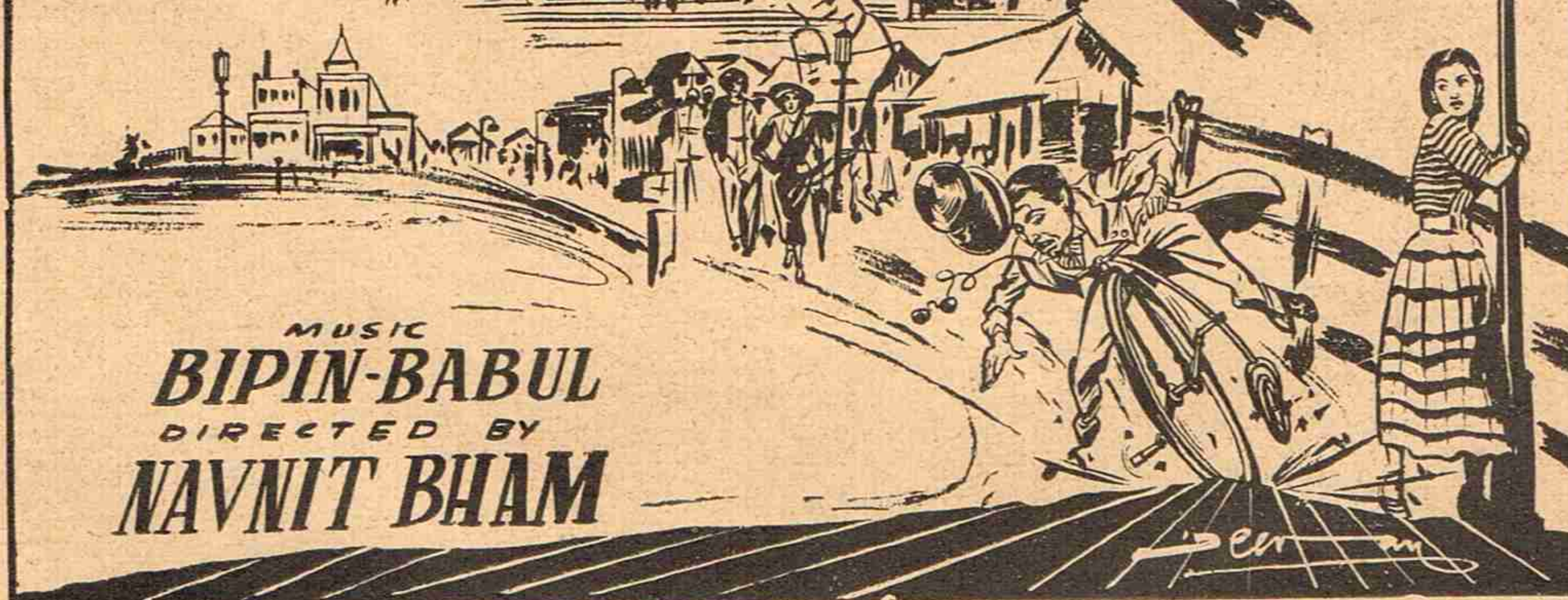


AS YOUTHFUL AND VIBRANT AS ITS TITLE!

SHAMMI KAPOOR
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& NADIRA

in

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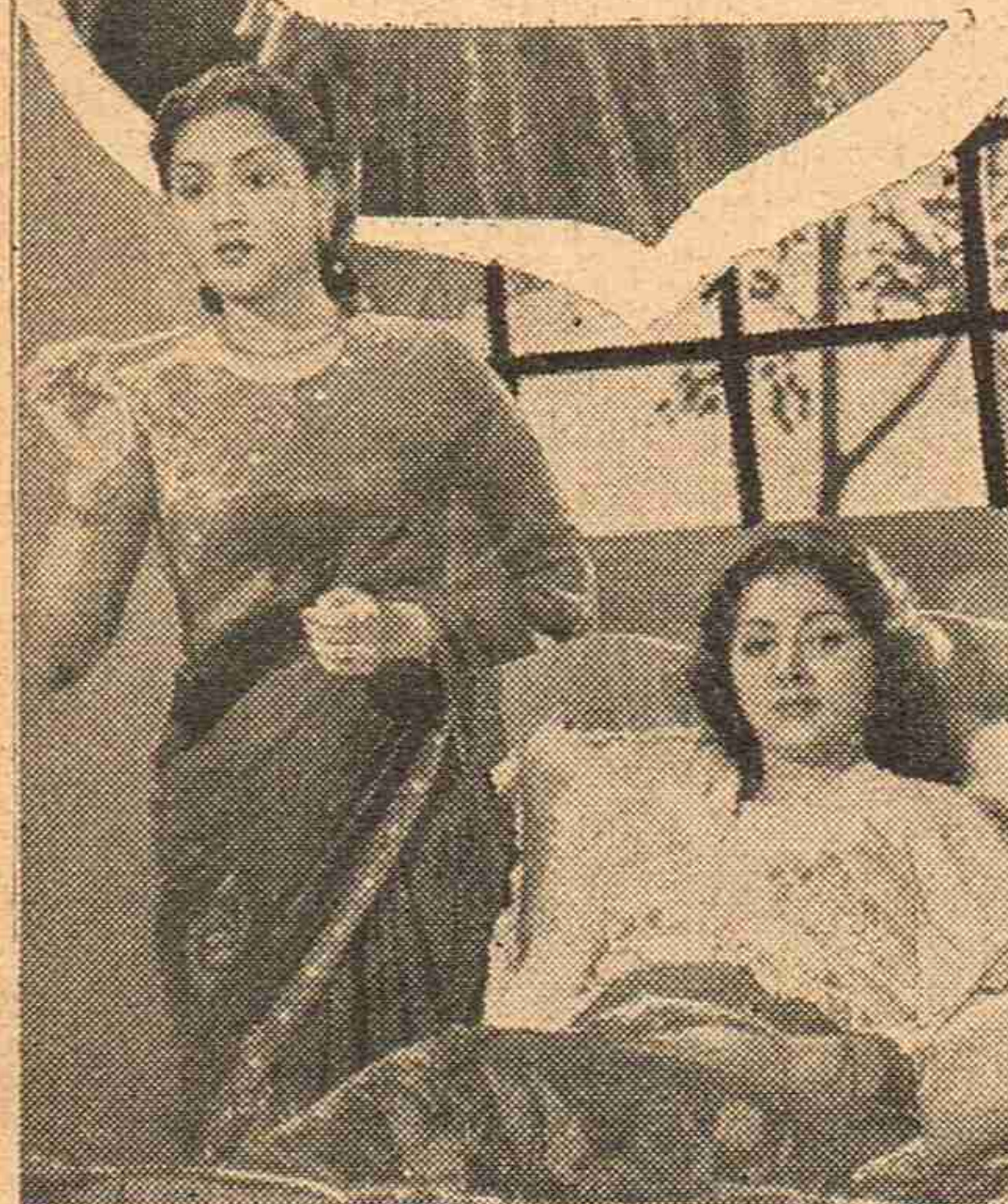
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OUR REVIEW

Vyjayantimala gives a rare glimpse of herself in "Pehli Jhalak", a thrilling romance produced by Jagat Pictures.



That is Shammi, a little ahead of herself, in "Pehli Jhalak".



Vyjayantimala taking Roopa Verman's temperature is a wrong treatment. The fever is different in "Pehli Jhalak".

"Pamposh", Dull And Boring Celluloid Over-Hawked Film Fails To Entertain

Films of India's "Pamposh", over-hawked and much heralded, is over 8000 feet of patience test in Geva-colored celluloid. The picture is neither a documentary nor a regular full-length motion picture. It is a lazy and gloomy cross between the two.

"Pamposh" shows what some enthusiasts can do when they have a camera, some colour film and Kashmir's Dal Lake at their disposal but without any imagination to spare. And without imagination all Kashmir's beauty cannot be of much help in turning out an interesting and attractive pictorial theme. "Pamposh", with all its eager exploitation of the Valley's scenic and aquatic beauty and in spite of containing the germ of a tender story, is a dull, laboured and amateurish picture.

Proper dramatization of a subject is a basic cinematic necessity whether the theme is told in 800 feet of celluloid or in 8000 feet. It is both surprising and annoying, therefore, to see that in these days when even the Government of India's newsreels and documentaries are being more and more dramatized, "Pamposh", intended to compete with commercial pictures in the market, should be an utterly undramatized story looking neither like a documentary nor like a feature film, being too lengthy and boring for a documentary and too thin and flimsy for a feature film.

GIRL OF THE LAKE

The thin story which has been used to fill the foreground of this pictorial survey of Kashmir, deals

with Mogli, a freckled, dumb little girl of charming innocence, who, since her father's death, has been adopted by Kassim, a poor, worried man with a sharp wife and a simple daughter, who tries hard to make both ends meet plying an old, decrepit houseboat and rearing a garden. When Mogli is not plucking flowers or selling them or carrying out other orders of her harsh foster-mother, the little mute girl likes to be lost in a mute world watching frogs frisking and croaking on lotus leaves or peering at fish finning and spinning in the limpid lake water. Apart from fish and frogs, Mogli has a friend in a silver-bearded, toothless old man, in his second childhood, who showers all affection on Mogli and tells her fairy tales, though we don't hear many of them. The picture takes almost its whole length to describe the sad, little world of innocent Mogli, repeating scene after scene without purpose or progress.

There is also a romance running between Kassim's pretty daughter Naseem and Aziz, the young son of a better-off houseboat-owner. They make love like most of our screen lovers and find the usual hurdle between their union, popular on our screen. Aziz's father is rather well-to-do and so he won't let him marry Naseem, the daughter of a poor man. Burdened with poverty and unable to rent out his old houseboat, Kassim sells his garden and renovates his boat enthusiastically but his fate still proves tragic because Mogli, when once left behind to look after the houseboat, tumbles down a stool while trying to hang a lamp, setting the boat afire and injuring herself badly. With the houseboat reduced to cinders, the unkind wife of Kassim holds Mogli responsible for all their ill luck and loudly expresses her wish to get rid of Mogli. The sensitive child is hurt by her words and sneaks out to bring the foster-mother's wish true—by jumping into the under-water world of her friends, fish and frogs.

NOTHING MUCH

This tale is somehow conveyed on the screen in a dull, extremely lazy and amateurish manner. To the slothful pace of the picture is added an unnecessarily pervading atmosphere of sadness which comes to an end with a sadder ending. And thus we get a slow, cheerless tale against a cheerful background, burdened with unnecessary songs, repetitive incidents and scenic shots and an inordinate length. If properly dramatized and told in about 2000 feet, "Pamposh" would have made a pleasant documentary or short film. But as it is, it is dull and boring.

Kishore Kumar is making conditions with Vyjayantimala. Did he succeed?

Marconi's colour photography is quite good but not outstanding. In fact, Gevacolor has been used with much better effect elsewhere than here. Sound recording is erratic and dubbing is faulty. Music and dialogue have little appeal. Though the amateur artistes are rather well-handled, the direction is eccentric and inconsistent.

All the players in the picture are said to be amateurs facing the camera for the first time and considering that most of them can be said to have done quite well. The girl Mogli easily appeals the most with her natural charm and innocence. Other players also look well though they don't always sound well. The man who plays Kassim looks the role. The girl playing Kassim's daughter Naseem presents a pretty face, while the man playing her

lover is also not bad. The woman in the role of Kassim's wife, however, is not so convincing.

In fine, "Pamposh" may be showing a useful way of spending a holiday in Kashmir with a camera but it is hardly an effective picture. It is too dull and lengthy to be even entertaining.

PAMPOSH

Producers: Films of India
Language: Hindustani
Screenplay: Ezra Mir
Photography: Carlo Marconi
Cast: Mogli, B. Billimoria, Savitri, Vinod, Violet Smith etc.
Released At: New Empire, Bombay
Date of Release: 24th September 1954.

Directed By:
EZRA MIR

OUR REVIEW

"Pilpli Saheb" Contains Typical Punjabi Slapstick

Modest Farce With Plenty Of Noise

Kwatra Films' "Pilpli Saheb" is 13000 and odd feet of modest farce with plenty of noise, frivolity and slapstick. Though it is meant to be funny most of the time, the picture tickles only at times because even the farcical comedy is generally too familiar and too crude to raise spontaneous laughter.

Most of the buffoonery in the picture springs from Agha who plays the title role. And though Agha has been tending to be a rather unintelligent clown in some of his recent pictures, here he is quite funny and when he is not funny he is at least tolerable. The screenplay provides him ample scope to romp and revel, jump and jest and generally make a variety of faces and noises. He succeeds in making the light-hearted nonsense, which is the picture, funny and amusing in places.

The story which provides the peg for the noisy farce is an old and none-too-appropriate rig. Rani is a young girl in a village who lives with her bed-ridden father because her city husband Amarnath, to whom she was married much earlier, would not accept her without even caring to see what she looked like. Amarnath, who is a stage producer and director, prefers to flirt with his vampish heroine Jyoti than allow Rani, with whom he was hustled into marriage and whom he pictures to be an ugly and boorish village girl, to come to him in the city. Pilpli, a clown in the village, loves Rani not knowing that she is already married and indulges in many antics while wooing her.

CITY BOUND

When Rani's father dies in his sick bed leaving Rani more or less an orphan, she is taken by neighbours to another village where her husband's aunt lived. Rani spends some miserable days in her new shelter and is thrown out of there also when Amarnath once again refuses to accept her in a letter. With a small bundle of clothes and Amarnath's address, she at last arrives in Bombay followed by Pilpli who is determined to clown his way into her heart. In Bombay, Rani runs into a right man—a Police Inspector who happens to be the husband of Amarnath's sister Indira. The Police Inspector gives prompt shelter to Rani, chalks out a plan for her to reclaim her husband and then introduces her to Amarnath as a girl eager to become a stage star. Amarnath, of course, likes her looks

and gladly proceeds to train her for the stage not knowing that actually she is training him for his rightful marital bed. Having thus turned a wife into her husband's seductress and with the stage introduced and with Pilpli furiously trying to woo both Rani and a living, the picture gets enough excuse for a few reels of songs and slapstick. In the end Rani and Amarnath are united, the scheming vamp Jyoti is frustrated and Pilpli is satisfied to call Rani a sister realizing that she was already married.

AGHA SCORES

Production values of the picture are more crude than its humour. Sets are mediocre. Photography is good in parts but generally below the average standard. Sound recording is unsatisfactory. Music is worth paying some attention to only in little bits. Dialogue is more laboured than funny. Direction serves the crude purpose of a noisy farce.

From the players, Agha as Pilpli creates the most noise. He is sometimes quite silly but sometimes quite funny. Shyama as Rani does her usual stuff, both with acting and her make-up. Pran as Amarnath is not bad while Kuldip Kaur as Jyoti plays an usual role in an usual manner. The rest matter too little.

In short, "Pilpli Saheb" is a generally tolerable and occasionally funny but noisy farce. It is a typical example of the "humour" which our Punjabi producers have.

PILPLI SAHEB

Producers: Kwatra Films
Language: Hindustani
Story & Dialogue: S. P. Bakshi & S. K. Prabhakar
Screenplay: Ravi Kapoor
Lyrics: Hasrat Jaipuri, Shailendra, Varma Malik
Music: Sardul Kwatra
Photography: H. S. Kwatra
Cast: Shyama, Pran, Agha, Kuldip Kaur, Sunder etc.
Released At: Kamal, Bombay
Date of Release: 17th September 1954

Directed By:
H. S. KWATRA



When a woman is in love she doesn't mind a beard, though there is one between Ullhas and Geeta Bali in "Raja Birbal".

"Goondu-K-Kili", A Filthy Picture Picture A Disgrace To South Indian Culture

The film industry in Madras seems to be fast stripping itself of decency and decorum in its choice of stories. Rape, seduction, illicit love, infidelity, ridicule of God and religion, political prejudices and social fanaticism—these and other sordid subjects seem to dominate most of the films in Madras these days. Such films usually neither entertain nor enlighten, thus failing to fulfill the two purposes of a motion picture and make one wonder whether the South—which often claims to be the doughty bastion of ancient Indian culture—has decided to allow the Hollywood sex-and-crime culture to seep through it.

"Goondu-k-kili" is a picture which causes a similar wonder because it contains a sordid, distasteful story of a despicable man who tries to ravish the wife of his friend and benefactor when the friend is languishing in jail for defending his wife's honour. This wicked man is so taken by his criminal lust that he does not hesitate from hounding his friend's wife out into the streets and into suffering. The writer who tells this ugly tale further outrages the spectator's sense of virtue and decency when he punishes the villain with only loss of sight and rewards him with a happy married life. Can't Madras producers and writers remember that a product reflects the mind and breeding of its creator?

The story is all about the machinations of a young man, Jeeva, to ravish Mangalam, the wife of his

friend Thangaraj. Some time earlier, he had seen the girl, when marriage with her was discussed between the parents; the marriage did not take place, because Jeeva's rich father would not think of an alliance with a very poor family overwhelmed by debts. Jeeva had fallen in love with her, but the girl didn't care for him. She was later on married to his friend Thangaraj.

Lovelorn, demented Jeeva is saved from suicide by Thangaraj, brought home, fed and clothed. Thangaraj gets him a job also in the same factory where he is working by begging for it. When Thangaraj goes to jail for punishing a wicked fellow who spoke disparagingly of his wife and his friend, Jeeva uses the opportunity to make love to Mangalam, at a time when she was nursing him. His advances are repulsed and then the monster persecutes her till she is driven into the streets with her little child to undergo hell. The husband is released, comes out swearing vengeance but ultimately cools down, for Jeeva had lost his eyes, having been struck by lightning, when he had Mangalam in his clutches and tried to seduce her. He had even laughed at God and questioned His existence. Jeeva is then married to another girl Chokki who had long been setting her cap at him.

The distasteful story ends there with the wily Jeeva being blessed by the storywriter with a happy marital future and the spectator wonders why a man bent on ravishing his friend's wife has to be the central character of a story and why has he to be treated so sympathetically by the writer. One also wonders if this is Madras film industry's contribution to the culture and glory of Tamil Nad. This is a picture which leaves one disgusted.

POOR PRODUCTION

Technically, the picture is unimpressive. Sets are unconvincing. Photography and sound recording

GOONDU-K-KILI

Producers : R. R. Pictures
Language : Tamil
Story & Dialogue : Vindhan
Lyrics : Ramiah Das and others
Music : K. V. Mahadevan
Photography : M. A. Rahiman and another
Audiography : Jeeva and another
Cast : B. S. Saroja, Kuchala Kumari, Shivaji Ganesan, M. G. Ramachandran and others
Released At : Rajakumari, Madras
Date of Release : 9th September 1954
Directed By :
RAMANNA

Put Kuldip Kaur anywhere, she will always drag the man behind her. Ullhas seems fascinated in "Raja Birbal", a love tale of Moghul times directed by A. G. Dhanik for Emsheth Productions.

are average. Industrial workers wearing pants and pyjamas and Mangala sporting silk-and-lace sarees which her husband could not have bought her, describe the costumes in this Tamil picture. Dances do not thrill while music is third-rate. Most of the songs are just cheap and lengthy.

Shivaji Ganesan, as Jeeva, gives a noisy and stagey performance. M. G. Ramachandran as Thangaraj, is uncouth in looks and ungainly in demeanour and unnecessarily loud in voice. B. S. Saroja is the much-persecuted Mangala. She tries to

give of her best but that doesn't prove enough. She fails to evoke sympathy in a sympathetic role. Kuchala Kumari, as Chokki, displays familiar tricks required of a screen vamp.

In short, this is a sordid, unpleasant picture with little moral values. The Chief Justice of Madras, who recently pleaded for the abolition of censorship must witness this tawdry and tasteless piece of entertainment and ask himself if it is judicious to allow such filthy pictures to influence the impressionable youth of the country.

to be smitten by her and tries all means, fair and foul, to get hold of her. After undergoing many persecutions, during which Velan is whipped and charged with the murder of Nagappan, the lovers find happiness. Velan is also identified as the landowner's missing son.

MIXED PRODUCTION VALUES

Sets are generally good and convincing. Photography and sound recording are good. Costumes are inappropriate. Dances are either hybrid or absurd. Music and songs are ordinary. Dialogue is good, saucy and amusing. Excepting some oddities the direction is not bad.

As Velavan, K. R. Ramaswamy is a distinct failure. His performance consists of displaying a rigid face and a roaring mouth. Savithri as Veni is dull and artificial and speaks her dialogue mechanically. K. A. Thangavelu as Kannayiram does superb work as a typical accountant of a rich landowner. His acting and his make-up, complete to the sandal spot on his forehead, his spectacles, his umbrella and the broad colloquial Tamil he employs, paint a convincing picture of an interesting character. P. S. Veerappa as the unscrupulous recruiting agent is good in spite of his attire. Chandrababu as the Tamil scholar with a penchant for grammar even when talking to his wife and Muthulakshmi as his domineering wife are excellent.

"Sugam Engay", in short provides a good cask of entertainment and a dull day can be drowned in an evening of it.

SUGAM ENGAY

Producers: Modern Theatres Ltd.
Language: Tamil
Story & Dialogue: A. K. Velavan and another
Lyrics: Kannadasan and another
Music: Viswanathan
Photography: Subba Rao
Audiography: Padmanabhan
Cast: Savithri, Muthulakshmi, K. R. Ramaswamy, K. A. Thangavelu and others
Released At: Gaiety, Madras
Date of Release: 9th September 1954
Directed By: K. RAMNATH

OUR REVIEW

"Sugam Engay" Amuses And Entertains Incidents Tickle Though Artistes Fail

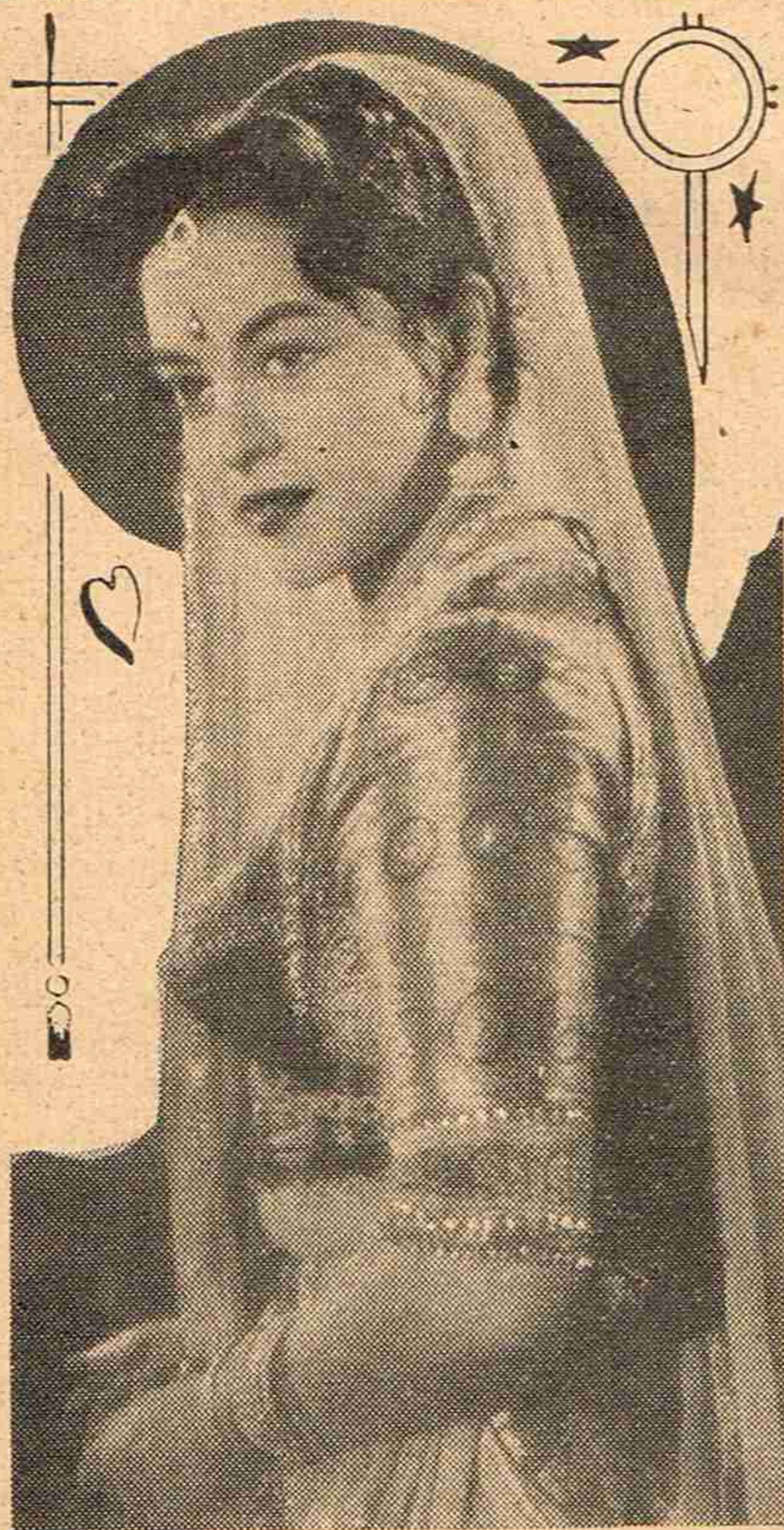
In spite of a rather humdrum story about the usual and unusual trials of two lovers, "Sugam Engay" is an interesting and entertaining picture.

Though the basic story is familiar, it is filled with numerous tickling and interesting incidents which spell most of the amusement in the pic-

ture. The narrative is further enlivened by some minor characters who provide some really amusing character sketches. There is amusement also in the way the picture pokes fun at mercenary newspapers which resort to crossword puzzles and astrological forecasts to boost their sales. It is a picture which provides fair amount of entertainment.

The commonplace story deals with a young farmhand, Velan, an orphan of unknown antecedents, who is in love with and is loved by Veni, daughter of Kannayiram, an accountant under rich landowner Velayudham Pillai. Kannayiram Pillai frowns on Velavan as he has other plans for his daughter; he would have her married to his master's younger brother Pandi who is heir to his brother's estate, the landowner's only son having been lost in childhood during a festival.

Velan is dismissed from service at Pandi's instigation and through the machinations of the village post master acting in concert with an agent recruiting labour for an estate, is enrolled as a worker and taken away. Kannayiram uses the opportunity to trick his daughter into a marriage with Pandi but she makes a providential escape. The recruiting agent Nagappan also happens



Modern aids are fast changing the woman's physique. Parts that walked an inch ahead once are now walking a foot ahead hurting one's sense of proportion. Meet this old charmer, Nalini Jaywant, in "Raj Kanya", a costume romance produced by Vinod Films.

OUR REVIEW

"Ratha Pasam", A Poor Picture Good Story Amateurishly Handled

"Ratha Pasam" is a long, sprawling story with some interesting, many uninteresting and too many incredible moments. It is a story of fate and coincidence and it has some emotion too but since it is developed erratically and presented in a none-too-intelligent manner, allowing in the narrative irrelevance, cheap

humour and many oddities, it fails to be an effective tale.

Two little brothers, not even ten years old, are parted from one another. Fourteen years later, they are thrown together by circumstance and there is instantaneous recognition of the other by one of them, with the other having some

strange stirrings in his heart. That is a major implausibility at the start. The younger much-wronged Raja has become a pickpocket in Bombay, while the elder Raghu has grown into a respectable and rich businessman in Madras. He has a happy home, a devoted wife and a lovely little child.

Raghu goes to Bombay to inspect his branch office and his pocket is picked by Raja who comes across a photograph of Raghu and his wife. This leads him, fantastically enough, to recognise his brother, although there is no resemblance between the young Raghu and the grown-up Raghu. But Raja does not proclaim himself.

The latter part of the story tells the long struggle of the generous-hearted Raja to rescue his brother from the clutches of a vamp, to restore his brother's wife into her own, after she had come to Bombay and been driven to the dire extremity of becoming a maidservant under the vamp.

Raghu's enormities do not end there. He tries to seduce the street-singer Rani with whom Raja is in love, when Raja is in jail after confessing his crimes. Rani had made him see the error of his ways. Raja arrives in time to save the situation and, after explanations in a thrilling scene, they are reunited. The vamp and her accomplice have already gone to their death in an accident.

OUR REVIEW

"Thookku Thookki", Fifty-year Old Rot! Dull And Cheap Tamil Trash!

This is the second film version of a story popular on the stage fifty years ago, when the stage had few respectable customers. The chief attraction of stage plays of this type was what is known in Tamil as "Tappan Kutharadhu", which consists of lewd gestures and ribald suggestive songs. The film has apparently been made with emphasis on these values to be a box office success. It is a crude picture of coarse humour and cheap comedy.

The old story is about a prince trying to verify five sayings: a father is always mercenary; a mother's love is deeper than the ocean; a sister is interested only in the presents her brother brings her; a wife would even murder her husband, and a good friend is dependable in the worst crisis.

As crudely and sketchily told, the picture shows the prince discovering that his wife has found a paramour in a cloth merchant from the North. When he tries to unmask her treachery, she foists false charges on him and he is expelled—rather flees for his life. Reaching another kingdom he becomes a servant under two

PRESENTABLE PRODUCTION

Sets are good while the outdoor shots of Bombay are commendable. Photography is uniformly good but sound recording is defective in places. Dialogue, music and songs are average.

Anjali as Rani seems to try hard to put across a good performance but her looks belie her youthful role. Shanmugam is good as Raja, while Vidyavathi is unimpressive as the vamp. Droupadi as Raghu's wife is stolid and ineffective and fails to evoke sympathy even in the moments of her great sorrow. Baliah as the vamp's accomplice is wasted, while Karuppiyah, as the stupid fat servant, plays a silly role. In a serious story of emotion, cheap humour disgusts.

In short, "Ratha Pasam" is an ineffective picture though it may attract some people with some of its usual entertainment ingredients.

RATHA PASAM

Producers: Auvai Productions
Language: Tamil
Story & Dialogue: Sridhar
Music & Songs: M. K. Atmanathan and others
Photography: Nimai Ghosh
Audiography: Viswanathan
Cast: Anjali, M. S. Droupadi, Vidyavathi, T. K. Shanmugam and others
Released At: Chitra, Madras
Date of Release: 14th August 1954
Directed By: R. S. MANI



Here is another variety of a choli in cut pieces. Blue dotted material is combined with blue linen to create this effect. It should go well with a white georgette sari.

Music is third-rate, while most of the songs are of the low comedy type. The Andal composition is the only one song worth listening to as good music. Dialogue spoken by the North Indian cloth merchant is an execrable admixture of Tamil and Hindi, of which even the Muslim jukawallah in Madras would feel ashamed. Direction is hopelessly poor.

As the prince, Shivaji Ganesan occupies most of the film with his crude antics and long lectures and the audience escapes from him only at the end of the picture. Lalitha as the adulterous wife is dull, cold and indifferent and refuses to look interested even when left with her cloth merchant lover. Padmini has looks and that is all, while Ragini fails to impress. The rest look like so many cheap clowns.

This is a coarse and shabby picture and though it may tickle the lovers of coarse entertainment, it leaves a miserable impression on others.

THOOKKU THOOKKI

Producers: Aruna Films
Language: Tamil
Dialogue: "A.T.K." and another
Lyrics: Narayana Kavi and others
Music: G. Ramanathan
Photography: R. M. Krishnaswamy
Audiography: A. Viswanathan
Cast: Lalitha, Padmini, Shivaji Ganesan and others
Released At: Wellington, Madras
Date of Release: 26th August 1954
Directed By: R. M. KRISHNASWAMY

princesses, playing the fool and the mad man. This is the most questionable portion of the story. Ultimately he marries the elder of the two princesses, as apparently the fourth saying had outlived its usefulness for him. He is said to clear himself of the charges made by his first wife with the assistance of his friend who had been estranged from him. The first wife is condemned to be burnt to death in a lime kiln but she commits suicide. The second princess is married to the true friend.

DULL AND DISGUSTING

The film is crude and static—little different from the stage monstrosities of fifty years ago. In the picture the kings look like clowns, their palaces look like stables and castle walls proclaim their cloth and cardboard structure. Photography and sound recording are erratic. Costumes are atrocious. Dances by Lalitha are dull and commonplace and lack life though Padmini does a short sweet dance to the tune of a four line stanza, badly copied from Sri Andal's compositions, sacred to Vaishnavas.

REVIEWED IN HOLLYWOOD

(By: Our Special Correspondent)

[This is not a malicious tirade against all pictures coming from Hollywood. This is a deliberate campaign against bad and dangerous pictures only—pictures which contain lust, crime, violence and other anti-social elements. Good pictures from Hollywood or from any other country are always welcome. Good pictures don't need a special boost. Like all good things they sell themselves. But bad and dangerous pictures have to be pointed out. This section therefore contains only reviews of bad and dangerous pictures. The Editor.]

Star Ratings: * Disgusting and Highly Objectionable; ** Very Poor—Not Worth The Money; *** Not So Bad.

* **D r a g n e t** (Warner Bros.)

CAST: Jack Webb, Ben Alexander, Richard Boone

Every Thursday as a character called Friday appears on the American television, over 16 million Americans leave their work and start staring at their television screens. What do they watch? A ballet, some classical play or some other pleasant and wholesome show with human and aesthetic values? No, they watch "Dragnet"—a crime-and-detective show. "Dragnet" is an immensely popular television programme with Americans because in America only a thing connected with crime, cops and criminals satisfies the entertainment hunger of Americans. And so practically every medium of expression in America caters crime to the crime-hungry Americans. Newspapers report heinous crimes in lurid detail, in big, sensational headlines, apart from numerous magazines specialising in crime stories. Radio stations broadcast morbid, sickening dramas of crime and violence and to pack maximum violence into the limited medium of sound, load the dramas with blaring gunshots, thunderous explosions, choked shrieks and blood-curdling screams, agonised gasps and tortured groans.

And about the American television it has been remarked that while the typical theme of Hollywood pictures has been 'Boy Meets Girl', the typical theme of TV is 'Boy Meets Body'—a violently dead body usually. Surveys have revealed that American children witness more bloody and brutal crimes within a week on television than even a hardened criminal would do in a lifetime of crime. And does this fact cause concern and horror in responsible Americans? Far from it. Sometime ago the published code of National Association of Radio and Television Broadcasters defended the catering of crime and violence to children in these words: "The education of children involves giving them a sense of the world at large. Crime, violence and sex are a part of the world they will be called upon to meet, and a certain amount of proper presentation of such is helpful in orienting the child to his social surroundings." What a stinking example of sophistry! That crime and violence are an inseparable part of society and therefore children should be well indoctrinated with criminal ideas is the Yankee logic and sociology. And it is such American casuistry in life and politics which convinces the rest of the world that in America pompous moralism has become a great virtue. It is little surprise then that "Dragnet", a crime-detective show of dramatized police cases which uses themes ranging from dope addiction to sex perversion, should become exceedingly popular with a people who believe that by being fed on crime comics and crime movies, crime broadcasts and crime TV shows, American children are only being 'oriented' to their 'social surroundings' as a part of juvenile instruction as per American way of life.

Well, the world will watch with interest the result of this 'orientation' on the coming American generations. Meanwhile we wonder why Americans plead surprise when this 'orientation' manifests itself in criminal outrages by American juveniles. Some time ago four boys from Brooklyn respectively aged 15, 16, 17 and 18 beat an old man to death, beat several other old men, killed another by drowning him, horse-whipped two teenage girls and set fire to a man after wrapping gasoline-soaked cotton round his legs. And all these crimes were committed within a space of 16 days. The Press, public

and police expressed consternation at these outrages because the young criminals were apparently normal, sports-loving boys with good school records from good families and their dastardly acts could not be traced to any motive or reason. The Americans are still wondering as to what on earth caused the boys to behave the way they did. But need Americans wonder with that wonderful theory of 'orientation' at hand? The four Brooklyn boys were obviously only 'orienting' themselves to their 'social surroundings'. After all 'crime and violence are a part of the world they will be called upon to meet'; so what's so surprising if four American boys decide to 'meet' headlong the criminal part of life while in their teens only? Americans must expect to reap only what they sow.

We must, however, prevent Americans from sowing crime and violence in India too through Hollywood pictures. "Dragnet", which as a TV show had no chance of reaching Indians, has now become a full-length motion picture to acquaint wider audiences with the American crime culture. The screen "Dragnet" is an usual unpleasant crime-detective show dealing with murders and filled with murderers, gangsters, gamblers, cheats, drink-addicts and of course cops and detectives. The lawful and lawless forces are pitted against each other in the usual manner to spell entertainment out of a crime show. It deserves to be avoided by all decent people.

The story has Dub Taylor, an underworld character, murdered by gambler Stacy Harris and his henchman Willard Sage who are members of a criminal gang. When Taylor's body is discovered, the police begin investigating the case and come out with the information that Taylor was an old criminal who just before death was engaged in collecting dues from debtors on behalf of gambling organisations. Jack Webb and Ben Alexander, two police officers, are assigned investigation into the case and they start questioning Taylor's various associates. Harris, Sage and other gangsters are also rounded up for questioning but the police get little out of them. After some more hectic investigation the police reach the conclusion that the provocation behind Taylor's murder was that instead of giving the collections to the gangster bosses, Taylor was pocketing the money himself. The police try to obtain an indictment against Harris with this evidence but when the grand jury holds the evidence inadequate for indictment, the police start shadowing Harris regularly. Fearing that he may betray them, the gangsters murder Sage also. Webb rushes with the news to Sage's widow who feeling bitter over her husband's murder, helps the police with enough evidence to ensure punishment of the guilty.

Final Verdict: This is an ugly and unpleasant crime show which cannot be called wholesome entertainment by the widest stretch of imagination.

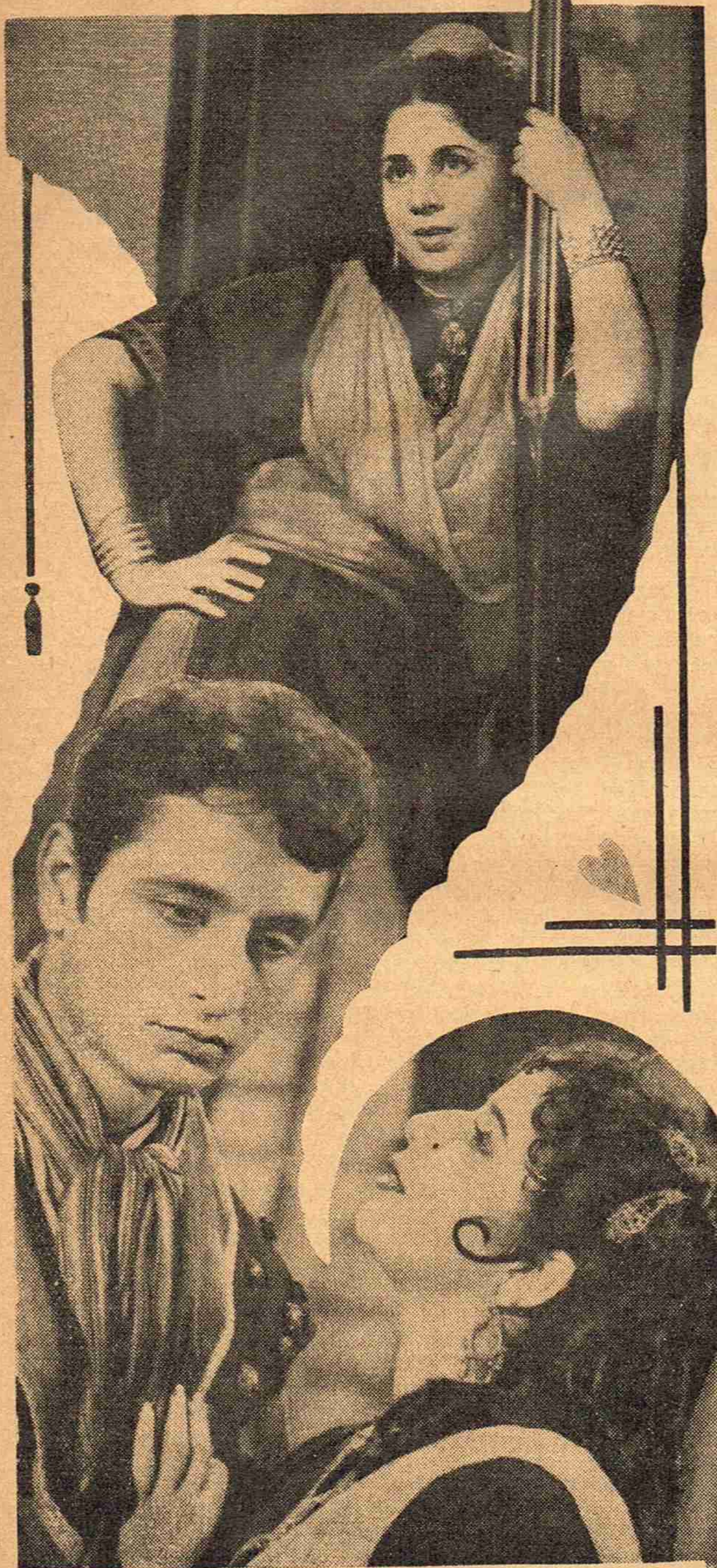
* **The Outcast** (Republic)

CAST: John Derek, Joan Evans, Jim Davis

If sheer brutality and blood-bath are entertaining sights then "The Outcast" can be called an entertaining picture. Taking a grim story of violent vengeance the picture proceeds along an unsightly path washed with freely flowing human blood and strewn with human corpses scattered like autumn leaves.

The story shows John Derek returning to Colton, a rough Colorado cattle town, set on avenging himself on

Stealing hearts is a woman's ancient profession and who could be better at it than Geeta Bali? And she works in "Dakoo-ki-Larki", produced and directed by Harish.



When a woman decides to attack, a man starts thinking. Poor Arjun is no match for Geeta Bali in "Dakoo-ki-Larki", an exciting love tale produced and directed by Harish for Harish Productions.

his crooked uncle Jim Davis, who several years ago through a forged will, had stolen Derek's heritage of a huge and prosperous ranch called Circle C. After arriving in the town Derek hires nine gunmen and with their help seizes Newmark ranch, which also had been stolen by Davis several years ago after the original owner of the ranch had disappeared mysteriously. The gunmen headed by Bob Steele seize all the cattle in Newmark ranch originally belonging to Circle C and Derek's own mark is branded on them again. When a Circle C line-man is killed by Steele, a violent battle ensues between Circle C men and Derek's gunmen with Derek's men winning out. But things take an unfavourable turn for Derek when Davis succeeds in bribing Derek's men to his side. Derek's cattle are stolen and also stolen are the cattle belonging to Frank Ferguson, a local rancher who hates Derek more so because his daughter Joan Evans takes interest in Derek. After Derek is wounded in a gun battle and the Newmark ranch is recaptured by Circle C men, Ferguson, in spite of his hatred for Derek joins hands with him to fight Davis. In the following bloodshed one of Ferguson's sons is killed. The whole bloody show comes to an end when Taylor Holmes, a crooked lawyer who had helped Davis in forging the will regarding the Circle C ranch, shoots dead Davis who had double-crossed Taylor after getting his work done. But before dying Davis inflicts an ample bullet wound on Holmes to kill him in turn. At the end of the sickening slaughter, Derek gets Joan as his bride, the ranch and peace.

Final Verdict: This is a picture of violence, bloodshed and brutality and a picture with disgusting moral values. It preaches violence with the zeal of a missionary and leaves one completely sickened with its excessive brutality.

***Shield For Murder (United Artists)**

CAST: Edmond O'Brien, John Agar, Marla English

Hollywood pictures have already plunged numerous innocent people into a life of vice and crime. But for Hollywood's crime and crooked pictures, so many innocent people would not have been acquainted with criminal patterns of life and would not have veered from decent citizenship into a life of crime thinking thieving and killing to be attractive and adventurous ways of living a life. But in our civilisation a decent and innocent person is provided little protection against the danger and menace which majority of Hollywood pictures symbolise and in the name of entertainment one's life and mind are allowed to be poisoned by criminal ideas propagated on the screen with a stunning regularity and efficiency.

We, however, expect Indian censors to protect our countrymen from a picture like "Shield for Murder" by not trying to shield its disgusting and dangerous character with sophistical arguments. "Shield for Murder" is a thoroughly stinking crime picture which must be banned in national interests. This dirty picture which, like MGM's "Rogue Cop", turns a police official into a determined criminal making him commit heinous and revolting crimes like murder and robbery deserves to be banned without a moment's hesitation.

The story has a bookmaker being murdered in a lonely street by Edmond O'Brien who is a police detective. After committing the murder, O'Brien robs the dead bookmaker of \$25000 leaving only a few dollars behind. O'Brien then reports the murder to his superiors as a killing he was forced to do as a part of his duty and to forget the crime he goes to romance with his fiancée Marla English. When two private detectives engaged by gambler Hugh Sanders visit John Agar at the police headquarters and demand 25000 dollars that were on the bookie's person before his death, Agar informs them that only a few dollars were found with the dead man and confident of O'Brien's integrity, he reacts angrily to the suggestion that O'Brien could have stolen the money. O'Brien personally tries to assure Sanders that he did not know anything about the \$25000. Sanders refuses to believe him and tells around that O'Brien

was a crook. Now David Hughes, an old deaf and dumb man, had witnessed O'Brien committing the murder and robbery from his window and so he turns up at the police headquarters with a note offering an eye-witness account of the crime. O'Brien is the only one to read the note and startled with the knowledge that there was a living eye-witness to his crime, he sends the deaf and dumb man home telling him that he should wait there for questioning. O'Brien then visits the old, helpless man and murders him in cold blood in order to eliminate evidence against him and makes the death appear accidental. When investigating the deaf and dumb man's death Agar discovers evidence identifying O'Brien with the man who killed and robbed the bookie. Agar immediately arrests O'Brien but O'Brien knocks Agar senseless and escapes. Now both police and Sander's gunmen start a hectic chase for O'Brien who reaches a model home which he wanted to buy for Marla and himself and where he had hidden the robbed money. In the violent bullet-filled and flesh-displaying climax the criminal O'Brien and his pursuers run across a swimming pool and a girls' locker room till the police bullets reach the target and kill O'Brien.

Final Verdict: This stinking crime picture is bound to add more crime to an already crime-racked world. Police officials acting like hardened criminals and murderers is not a sight calculated to evoke respect for the law and its custodians.

* Rogue Cop (M.G.M.)

CAST: Robert Taylor, George Raft, Janet Leigh, Anne Francis

"Rogue Cop" is just the kind of picture which should be banned in every country which is not eager to breed crime and criminals. Here is a picture which is dirty, disgusting and dangerous and which is bound to poison the life and minds of innocent people and cause a tear in the social fabric of a country. Here is a picture which is filled with corrupt, crooked and hateful characters like organised criminals, murderers, drunken females, women with shady past or shady present and corrupt police officers who are as bad as any criminals. Here is a picture of crime, corruption and violence mottled with several vicious physical fights and at least three killings, two of them being cold-blooded murders.

The story deals with two brothers, Robert Taylor and Steve Forrest, both in the police. Taylor is a detective sergeant while Forrest is a patrolman. Taylor is a dishonest, corrupt officer who manages to live rather luxuriously because he does occasional favours to George Raft, the boss of a crime syndicate, and is handsomely paid for the favours. Once Taylor hunts down an escaping murderer, Peter Brocco, and helps his brother Forrest to arrest Brocco. But Brocco happens to be one of Raft's men and after calling Taylor, Raft warns him that Brocco must be left alone and that his brother Forrest must not identify Brocco during the identification. For dropping the case against the murderer Brocco, and 'failing' to identify him, Raft offers to pay \$15,000 to Forrest. Taylor falls in with the proposal and promising to persuade his brother to do the needful goes to Forrest with the proposition. Forrest is astonished at Taylor's suggestion and indignantly refuses to do anything of the sort. At this Taylor fears that Raft's criminal organisation would try to harm Forrest and so he goes to Forrest's girl friend Janet Leigh, a nightclub entertainer who has turned respectable from a shady past. Taylor asks her to persuade Forrest to leave alone Brocco but when she refuses to do so, Taylor threatens her with revealing her shady past to Forrest. However, Taylor fails to bribe his brother into dereliction of duty and finding Taylor useless Raft quarrels with him resulting in Raft receiving a severe beating from Taylor. Raft's drunken mistress Anne Francis enjoys his being beaten up and Raft discards her. Raft gets Forrest murdered by Vince Edwards, a gunman, and that fills Taylor with bitter vengeance. He manages to get the murderer's description from Anne and though by now because of his noto-

riety his resignation is demanded, he requests to be allowed to track down Forrest's murderer before facing his own punishment. Afraid that Anne would give damaging evidence against him, Raft murders her. But through useful information Taylor along with another detective manages to track down Edwards. As Raft tries to help Edwards to escape, a furious gun battle starts in which Raft is killed and Edwards is knocked unconscious. The whole sordid affair comes to an end with the murder of Taylor's brother avenged and Taylor's punishment is left to the spectator's imagination.

Final Verdict: This is a stinking picture with distasteful characters and sordid events and must be banned as a demoralising show of violence and venality.

* A Bullet Is Waiting (Columbia)

CAST: Jean Simmons, Rory Calhoun, Stephen McNally

Some usual ugly, unpleasant and violent entertainment is waiting for picturegoers in this picture of revenge and violence which is as unattractive as its title. It is a story of hate and malice, of revenge and personal feud, of violence and vengeance. The violent-edged drama is enacted by four characters, a captor and a captive and a girl and her father. The captor is a vindictive and malicious sheriff who has taken in his personal custody a young man for killing the sheriff's brother. But the sheriff is actually only interested in wreaking vengeance on his captive causing plenty of fury and violence in the picture making it an unpleasant and undesirable show.

Rory Calhoun who had shot Sheriff Stephen McNally's brother is carried to Utah by McNally in a plane pretendedly for a fair trial. The plane, however, encounters a storm and crashes on a forlorn spot in California. Emerging from the accident alive, Calhoun frees himself from the handcuffs that tied him to McNally while McNally anxiously pursues him in spite of an injured leg. As they trespass a desolate ranch they are halted by Jean, the daughter of the ranch-owner, and learn that they will have to remain stranded in the ranch as the ranch was cut off from the outside world because of heavy rains and flooded streams. They are forced to take shelter in Jean's shack and learn that the same swollen streams were preventing Jean's father from reaching back to the ranch from town. McNally informs Jean that Calhoun was a murderer and was being taken to Utah for trial and that he would not stand any interference in his legal duty. But Calhoun tells her that he had shot the Sheriff's brother in self-defence. The explanation appeals to Jean and soon the usual attraction begins between her and Calhoun. When Calhoun saves Jean from a rattlesnake, their love is sealed. But as the swollen waters subside, Calhoun decides to escape not wishing to make Jean suffer in case he got a prison sentence at the trial. In a furious bid to stop him from escaping, McNally pounces upon Calhoun and then the two engage in a vicious fight. The arrival of Jean's father, Brian Aherne, interrupts the fight and after learning matters including that his daughter was in love with the prisoner, Aherne agrees that Calhoun should receive a fair trial and assures McNally that he would not assist Calhoun to escape. When Calhoun tells Aherne that he was least hopeful of a fair trial with McNally and that he feared that McNally would only try to wreak personal vengeance and kill him on the way to Utah, Aherne decides that Calhoun should make the trip to Utah alone. At this McNally bares his fangs and seizing Aherne's rifle starts shooting at Calhoun. Calhoun gets hold of Aherne's pistol and returns the fire. The fierce gun-duel comes to an end when McNally's rifle becomes silent without ammunition. With McNally at his mercy, Calhoun decides to spare his life and it all ends with all of them heading for Utah for a fair trial.

Final Verdict: As a show of vicious fights and gun-duels, of hate and malice, of violence and vengeance, the picture proves an undesirable piece of entertainment and deserves to be avoided.

PICTURES *in* MAKING



There is mischief in the air because youth is in revolt and would like to dance to the rhythm of life. Shashikala brings new life to the screen in "Parichay" a tale of love told by Satyen Bose for J. J. Films.

ALL INDIA PICTURES (Bombay)

"Sitara" starring Vyjayantimala, Peace Kanwal, Gope, Agha and Pradeep Kumar is more than half-way through. Producer P. N. Arora who believes in speedy work can be relied upon to finish the picture before the end of the year. "Sitara" has many entertaining songs and dances and with charming Vyjayantimala as the cynosure of all eyes, the picture is heading for box-office success. "Hoor-e-Arab", an Arabian fantasy, threatens to be another entertainer with Shashikala playing the heroine opposite Pradeep Kumar. Others in the cast are Sajjan, Gope and Chitra.

AKASH CHITRA (Bombay)

The muhurt of "Phir Baje Shehnai" was performed on Dassera day. Let us hope Producer-director K. B. Lall makes it a purposeful social. Two other screenplays, "10 Lakh 20 Hazar" and "Loafer" are ready. The first one will be directed by Mohan Saigal who made "Aulad", that popular box-office hit.

JAGAT PICTURES (Bombay)

"Pehli Jhalak" directed by M. V. Raman has been completed. This social stars pretty Vyjayantimala opposite Kishore Kumar supported by Pran, Shammi, Jawahar Kaul and Om Prakash. The theme is

provocative centring round the life of a girl who believes in the higher values of life. Attractive dances and songs add to the beauty of "Pehli Jhalak". The overseas distribution rights are with International Film Distributors. "Pehli Jhalak" is awaiting an early release.

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob's "Amar" had a gala premiere on October 7 at the Liberty, Bombay. The premiere was an all-star glittering affair attended by top stars, directors, producers and many personalities outside the film industry. Judging from the warm applause and the crowds flocking to see "Amar", we are sure it is a silver jubilee picture. "Amar" stars Nimmi, Madhubala and Dilip Kumar and has catchy music by Naushad. But the best part of "Amar" is the sensitive direction of Mehboob.

KARDAR PRODUCTIONS (Bombay)

Producer Kardar released "Barati" on October 15 at Naaz, Bombay. "Barati" is running to packed houses and stars Chand Usmani, Peace Kanwal, Agha and Om Prakash. The hilarious comedy seems to have appealed to the masses. Producer-

director Kardar is now working on "Yasmin" starring Vyjayantimala, Suresh and Jayant and hopes to complete it soon.

HINDUSTAN CHITRA (Bombay)

Fast nearing completion is Producer-director Kishore Sahu's "Hamlet" starring himself, Mala Sinha, Venus Bannerji, Kamaljit, S. Nazir and Hiralal. Those who have seen the rushes of "Hamlet" are emphatically calling it a classic presentation with Hamlet and Gertrude competing for acting honours. It is Venus Bannerji's maiden debut but she imparts to her acting a mature flavour. Mala Sinha, who plays Ophelia, is another who attracts attention by virtue of her young, innocent looks.

GEMINI STUDIOS (Madras)

"Bahut Din Huwe", Producer-director S. S. Vasan's spectacular offering, is running well in the north. In Bombay it is scheduled for release in November at the Roxy. "Bahut Din Huwe" stars Madhubala, Pushpavalli, Swaraj and Ratan Kumar. Dialogue and songs are by Pandit Indra.

HITEN CHAUDHARY PRODUCTIONS (Bombay)

"Biraj Bahu" was released at the Roxy, Bombay on 24th September. The premiere was well-attended owing to Producer Hiten Chaudhary's popularity. "Biraj Bahu" stars Kamini Kaushal opposite Abhi Bhattacharya and has been directed by Bimal Roy. Music is by Salil Chaudhary.

FILMISTAN LTD. (Bombay)

"Nagin" has been nearly completed. Director Nandlal Jaswantlal is busy giving it the finishing touches. "Nagin" has an interesting story about the Naga folks—their lives, hopes and aspirations—portrayed effectively by Vyjayantimala and Pradeep Kumar. Others in the cast are Mubarak, Jeevan, S. L. Puri and Sulochana. Photography is by Fali

Mistry while music is by Hemant Kumar.

SADIQ PRODUCTIONS (Bombay)

Producer-director Sadiq has made steady progress with "Musafirkhana" starring Shyama and Karan Dewan. "Musafirkhana" is comedy pure and simple and designed to entertain. With Om Prakash in an important role, be prepared for some good laughs.

AMBITIOUS PICTURES (Bombay)

Producer-director Kedar Sharma is busy teaching Geeta Bali acrobatics these days. The versatile artiste that she is, she executes them skilfully on the sets of "Chhora Chhori". From the little that we have seen, we can say that "Chhora Chhori" is going to be an unusual picture. In this acrobatic story, Agha plays the hero. Music is by Roshan.

MARS & MOVIES (Bombay)

Censor trials are a big headache to the producers these days especially with the censors insisting on some frivolous cuts. Producer-director Amiya Chakrabarty was one of the victims and his "Badshah" which was to be released on October 1, had to re-shot in parts. It was released at the Minerva, Bombay, on October 15 where it is attracting crowds. Based on the famous novel, "The Hunchback of Notre Dame", Amiya has made it highly emotional with fine artistes like Usha Kiran and Mala Sinha. The title role is played by Ullhas.

J. J. FILMS (Bombay)

Producer Radheshyam Jhunjhunwala is waiting to release "Pari-chay", a domestic social, starring Shashikala, Pronoti, Abhi and Sajjan.

SAIGAL PRODUCTIONS (Bombay)

Director Ramesh Saigal's new slogan on the sets of "Railway Platform" is, "Nothing but the best will do". With this in mind he is shooting the picture starring pretty Nalini Jaywant, Sheila Ramani and Johnny Walker. The supporting cast consists of Nana Palsikar, Raj Mehra, Leela Misra, Renu Maker, Jagdeep and Baby Sheela. Sunil Dutt, the popular Radio commentator, has an important role in "Railway Platform". Lyrics by Sahir Ludhianvi have been tuned by Madan Mohan. Producer Keval Krishan is hopeful about making "Railway Platform" a box-office hit.

FILM SHOW PRODUCTIONS (Bombay)

"Madhur Milan", starring Nigar Sultana, Mahipal and Roopmala and directed by K. G. Punwani, is ready for release. This musical has 12 songs sung by the film industry's best playback singers and 4 dances—all placed in appropriate situations. Musical score is by Bulo C. Rani.

ORIENTAL FILMS CORPORATION OF INDIA LTD. (Bombay)

Producer Dalsukh M. Pancholi (also the president of I.M.P.P.A.) began the shooting of "Street Light" on 27th August and has since completed quite a few sets including a

song-and-dance number of Shyama who plays the heroine opposite Karan Dewan. Others in the cast are Begum Para, Pran, Rajen Haksar, Protima Devi and Chinta, a new find. Direction is by Tasnim Dewan. Madan Mohan is in charge of music.

COLOMBO FILMS (Bombay)

This new company headed by Producer Shri Hemendra and director Navnit Bham is very enthusiastic about producing a good picture. Their maiden social "Yaar" which contains an unusual story has romance, comedy, suspense and music as its main box-office ingredients. Shakila and Shammi Kapoor make a new romantic team in "Yaar". Others playing important roles are Nadira, Johnny Walker, Arjun and Jagdeep. The muhurt of "Yaar" was performed by Jayant Desai. Let us hope "Yaar" turns out to be a worthwhile effort. Most of the distribution rights of "Yaar" have been sold out already.

GUPTA ENTERPRISES LTD. (Bombay)

This distributing company headed by J. N. Gupta knows to pick and choose box-office hits. And that explains Gupta's success in this field. "Pensioner" is one such, produced and directed by veteran Jagdish Sethi, which is reported to be strong in star value, story and human appeal. The picture will be released soon at the Lamington Cinema, Bombay. Two other popular pictures in making bought by Gupta Enterprises Ltd., are "Sitara" and "Hoor-e-Arab" produced by P. N. Arora.

HARISH PRODUCTIONS (Bombay)

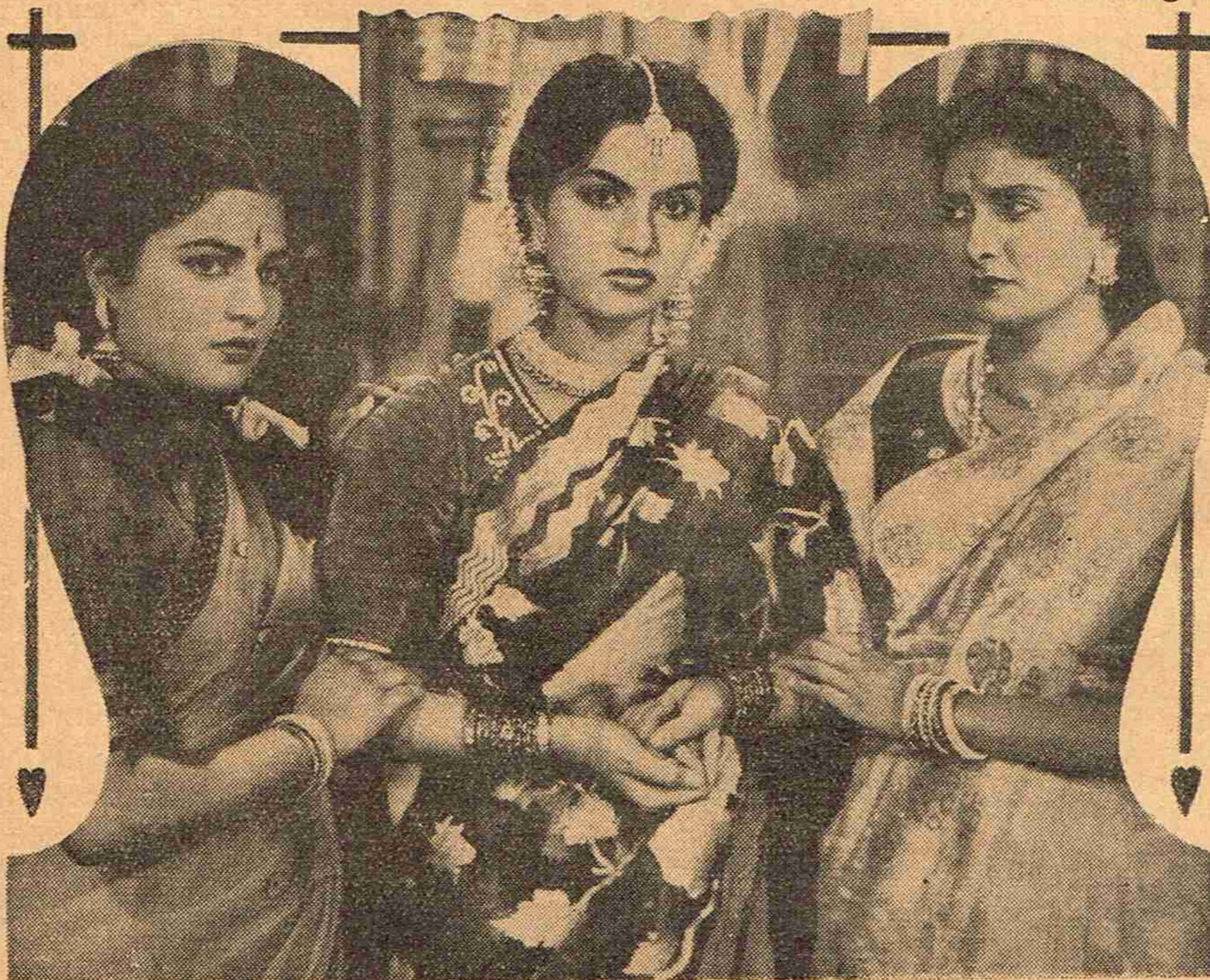
If you want action galore then you cannot afford to miss "Dakoo ki Larki", produced and directed by Harish. Geeta Bali plays the dakoo ki larki with a rare gusto carrying a gun and frightening all males round her. Sheikh Mukhtar makes a fiery hero supported by Muqri, Sankatha Prasad, Deepa, Arjun and Cuckoo. "Mogra" another thriller starring Geeta Bali and directed by Harish has gone to the sets. Music is by Hemant Kumar.

BIMAL ROY PRODUCTIONS (Bombay)

Producer-director Bimal Roy's "Naukri" is reported to have become an outstanding picture. Being fastidious by nature, Bimal takes a lot of pains and his pictures, therefore, stand out. "Naukri" stars Kishore Kumar, Sheila Ramani, Kanhaiyalal, Achala, Noor and Bikram Kapoor.

AMAR MALLIK PRODUCTIONS (Calcutta)

"Swami Vivekanand" starring Ajit Prakash, Bharati Devi and Manoranjan is ready for release. Producer-director Amar Mallik is reported to have made it authentic and interesting.



When three cats meet they soon make mincemeat of man. Look at these hungry, ferocious ones! They are named Rama, Shyama and Ratnamala and you can meet all of them in "Pensioner", a social tale produced by Jagdish Sethi for J. S. Pictures.



President Dr. Rajendra Prasad presents the President's Gold Medal for the best picture of the year (1953) to Mr. P. K. Atre for his picture "Shyamchi Aai", a classic in Marathi, the story of which was written by the late Sane Guruji.

J. S. PICTURES (Bombay)

Producer-director Jagdish Sethi completed "Pensioner" in record time and yet has made it a tender tale. Starring himself, Shyama, Tiwari, Gulab and Ram Mohan, "Pensioner" will run at the Lamington cinema, Bombay.

PAKSHIRAJA FILMS (Coimbatore)

Producer-director S. M. Sriramulu Naidu of Coimbatore stole a march on other South Indian producers by signing Dilip Kumar, the most popular star of all India fame, to play the title role in the Hindustani version of "Malai-k-kallan", a Tamil box-office hit which is running like wild fire in the south. It is a stunt-and-adventure story with box-office appeal. With new stars and better production values, the Hindustani production is likely to become even more popular. Shooting will commence in the third week of November at Coimbatore.

FORTUNE FILMS (Bombay)

"Madh Bhare Nain" starring Bina Rai, Kishore Kumar and David and produced by R. L. Anand and directed by Hem Chunder is more than half-way through. Some of the tunes by S. D. Burman are lilting. Some beautiful outdoors were shot in Darjeeling in October.

BEAUTIFUL PICTURES (Bombay)

Producer-director Rana Shumshere will soon release "Khushboo" all over India now that it is safely canned in the tins. "Khushboo" stars Shyama, Shakila, Motilal and Motisagar and has a fast-moving story backed by good performances.

EMSHETH PRODUCTIONS (Bombay)

Everyone in India has heard the name of Birbal and the numerous anecdotes associated with him. Producer A. G. Dhanik has thus taken a subject of terrific interest in "Raja Birbal" starring Geeta Bali, Kamal Kapoor, Ullhas, Najma, Kuldip Kaur and Sundar. Though Birbal is remembered mostly for his scintillating wit, Dhanik shows other aspects of Birbal's character like chivalry and valour. And the result is an absorbing picture.

ZODIAC PICTURES (Bombay)

Described as "a picture that packs a punch in every frame", producer-director M. I. Dharamsey has made good progress with "Enam" starring Suraiya, Nasir, Yakub, Mukri and Pratima Devi. Some of the distribution rights have been disposed of. Music is by Saraswati Devi and S. N. Tripathi. Let us hope Dharamsey remembers his description and makes "Enam" exciting in every frame.

CELESTIAL PICTURES LTD. (Bombay)

"Jagadguru Shankaracharya" directed by S. Fatehlal and Jaigopal contains a glorious theme and those in the know say that the picture is going to be made in a classic manner. The formidable star cast is headed by Abhi Bhattacharya, Sulochana, Durga Khote, Ramesh Sinha, Asha Mathur, Sapru, Rajkumar and others. Fatehlal who directed "Dnyaneshwar" and "Tukaram" of Prabhat is the right man for this great subject, conscious as he is of art and culture.

SUHAIL ART PRODUCTIONS (Bombay)

Directed by Raja Paranjpe and produced by M. O. Suhail, "Dr. Vishram" is an intriguing tale of mystery and suspense. The story is of a dancer who married a doctor and suddenly left him one day after telling him half a secret. The other half of the secret constitutes a fine climax in "Dr. Vishram". Charming Usha Kiran and Shashikala add sex-appeal to "Dr. Vishram". Others in the cast are Raja Paranjpe, Kamal Mehra, Amber, Vasant Thengdi and Baby Chand.

SUSHIL PICTURES (Bombay)

"Mera Salaam", Producer-director Harbans' third social, is fast nearing completion at the Modern Studios. Bina Rai plays the feminine lead supported by Nishi, K. N. Singh and others. Hafiz Khan has tuned the lyrics.

Ask for a bottle
with straw



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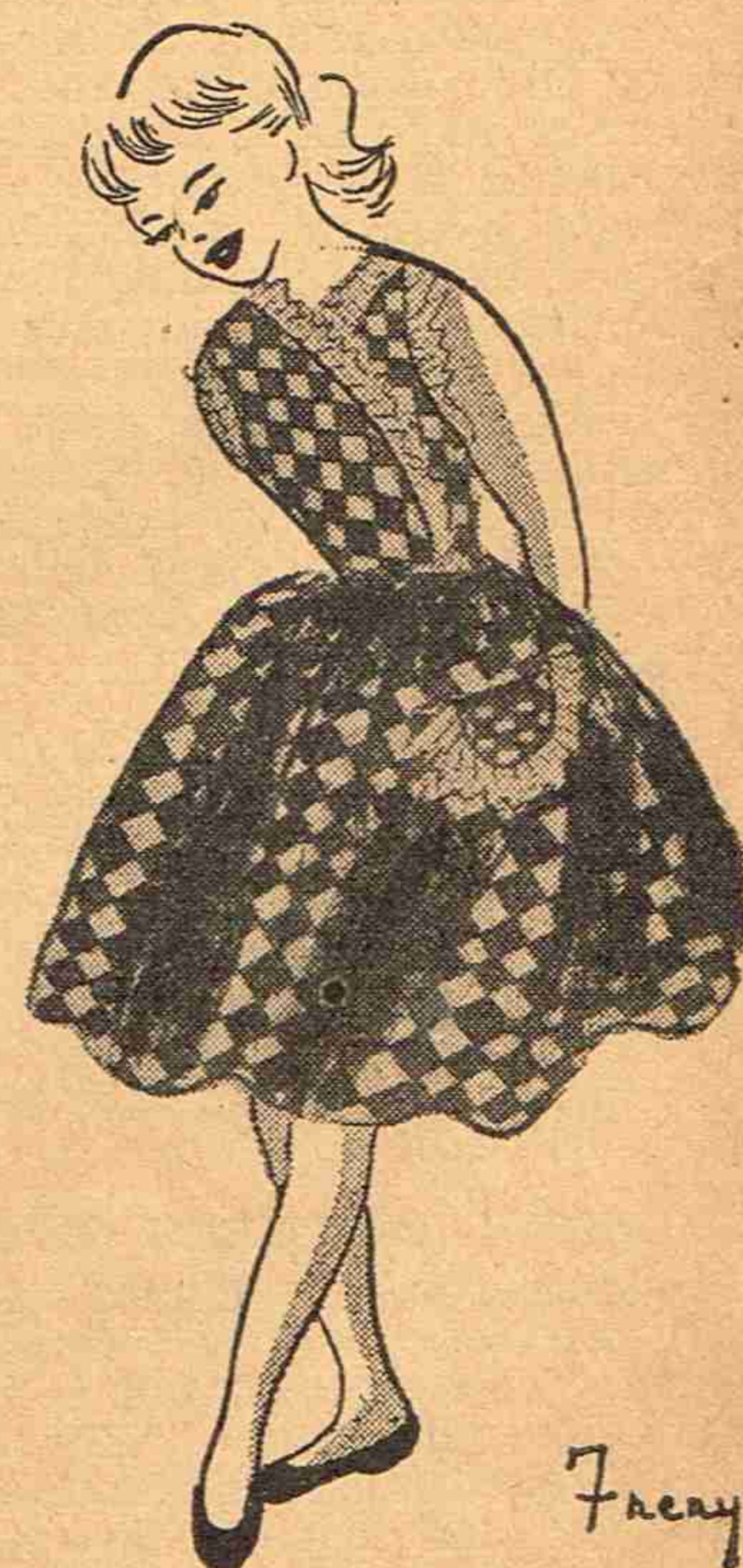
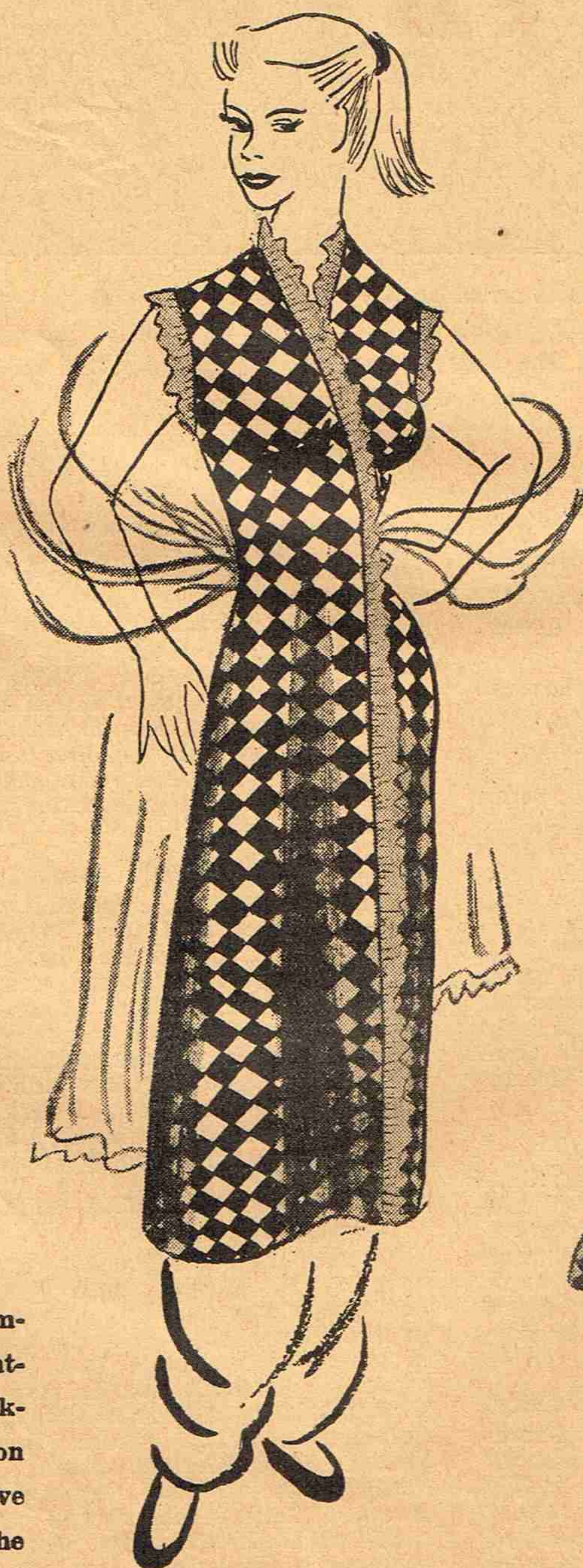
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MOTHER

daughter will take a delight in wearing her crisply starched gathered skirt with its cute pocket also frilled for emphasis. The teenager will love the practicability of her kamiz opening right down at the side and edged

with a narrow frill. Her dopatta also has a narrow frilled edging, entire dopatta being in voile. The mother has her patli stitched of the gingham with a skirt effect of the same at the sides and the back. The palloo also has a broad band matching. Worn together on a hot summer morning this ensemble will not only keep you cool but earn for you some compliments as a fashion-expert.

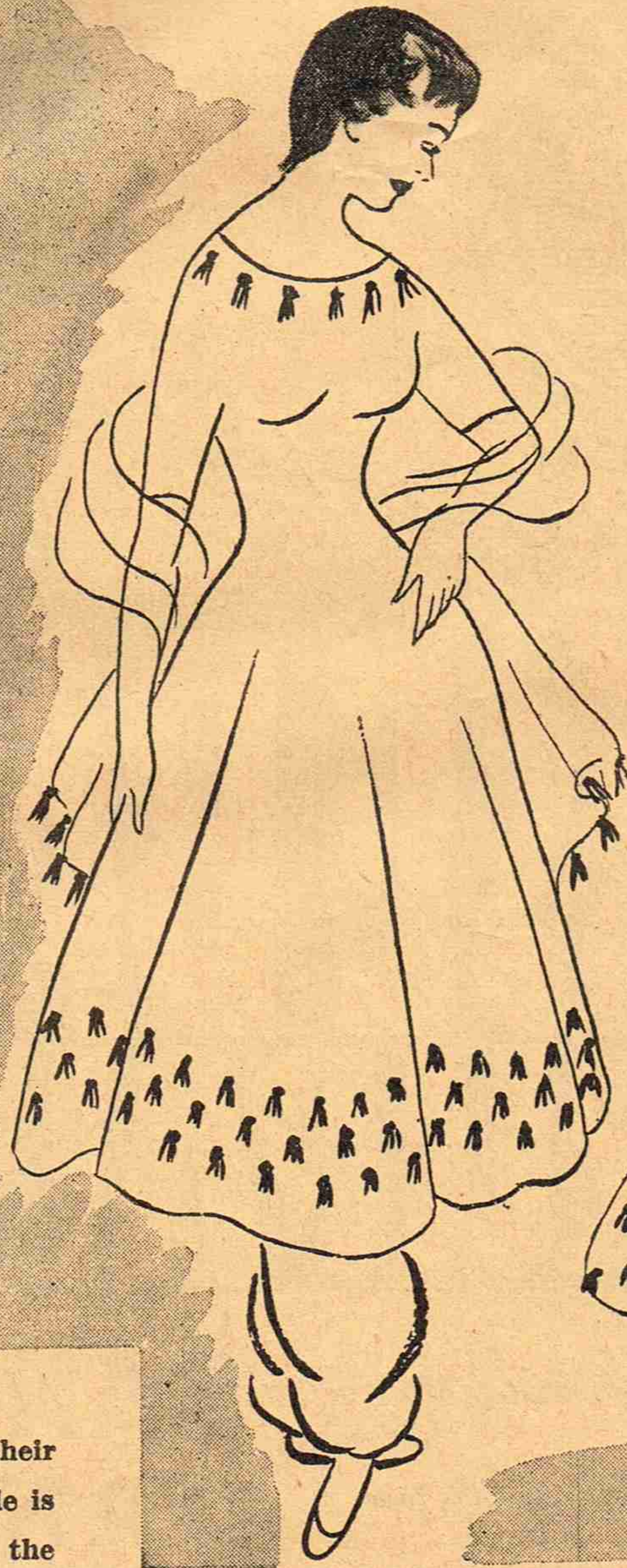
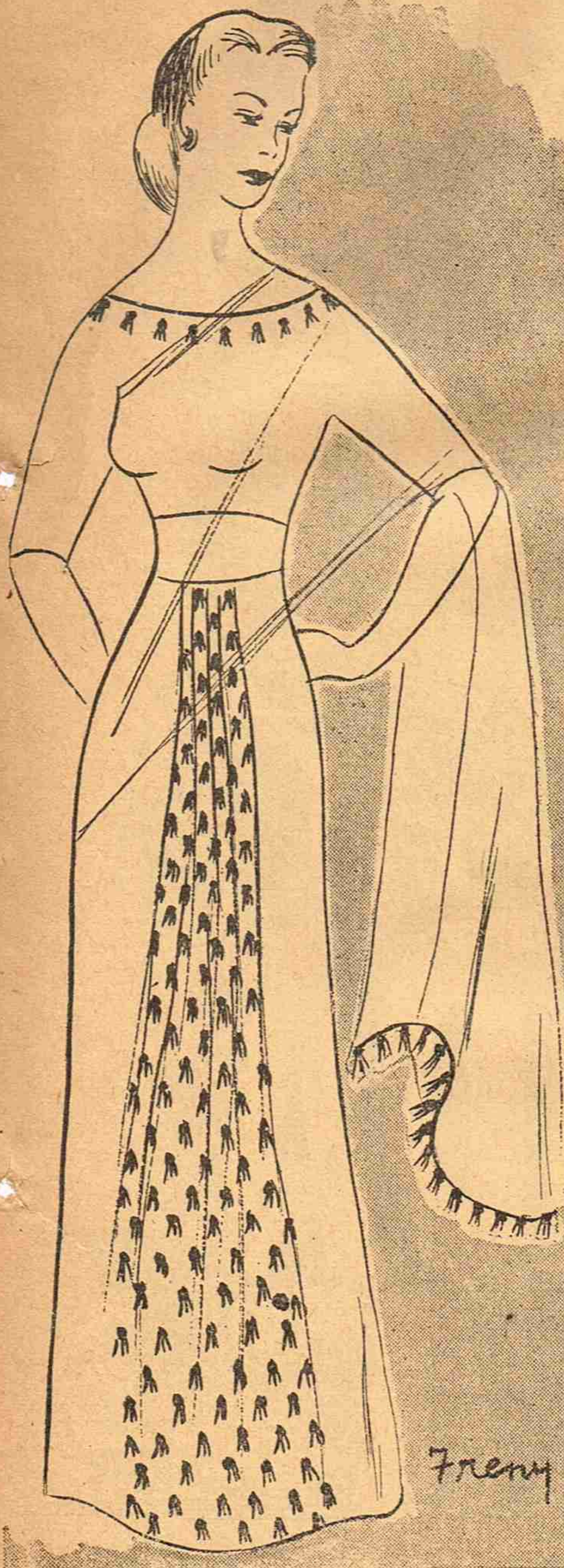


Green and white checked gingham combined with white voile makes up this delightful mother-daughter set. The V-shaped neckline and wrapover front opening are common to each, but where the two daughters have their openings outlined with stiff frilling, the mother leaves hers plain. The youngest

AND DAUGHTERS

coloured tassels which swing jauntily as she walks. These same tassels are also stitched on the boat-shaped neckline of her choli as well as the edge of

dopatta and the skirt of her kamiz, just below her knees which will allow them to swirl with her every step. The younger girl has a similar neckline but her tassels are scattered all over her gathered skirt. Make the tassels in a contrasting colour, green on lemon silk is a good combination and one which will suit all ages. The tassels could also be multi-coloured, say on a cream coloured background for a rainbow effect.



Younger girls always like to ape their mothers in their dresses, so this ensemble is designed to please them as well as the mother. There is a similarity in these designs which at once shows the relationship and also suits the different ages. Mother wears a georgette sari which has a patli of gaily

her palloo. The elder daughter has the tassels on the neckline as her mother, the edge of her

DATTA DHARMADHIKARI

PRESENTS

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Music:-

O.P. NAYYAR

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MAJROOH

Camera
E. MOHAMAD

Art
ACHYUT BAPAT

Story
KAMLA PHADKE

ALHAD CHITRA "ANAND", KARVE ROAD, POONA-4. 3-B, NAAZ BUILDING, BOMBAY-4.

Go Circling With A Circle Skirt

We have often pinched a few dress ideas from the west and the west has often returned the compliment. Another idea I would like to pinch is the Circle Skirt. This is a skirt cut in a special way to fall in a complete wide circle, not unlike our Indian Ghagra. Adapted to suit Indian fashions, by wearing it full length with a brief choli and the traditional dopatta, it makes a charming ensemble and is likely to cause quite a favourable stir in the fashion world. And that is all women want—a stir!

Note the advantages: You need far less material than is required for a saree. Only four lengths from waist to toes for a full wide flare. Then again the material does not have to be expensive chiffon, georgette or silk. Gaily printed cottons, waffel and simple piques, crepe, linen and especially the colourful Indian handloom fabrics, will make beautiful skirts. The dopatta (only $2\frac{1}{2}$ yards long) can be of net, nylon tulle, or chiffon or any light flimsy material. The choli can match the skirt or you can wear any of the many you already have for your sarees.

Another thing, it does wonders for your figure too. Full hips are discreetly covered beneath

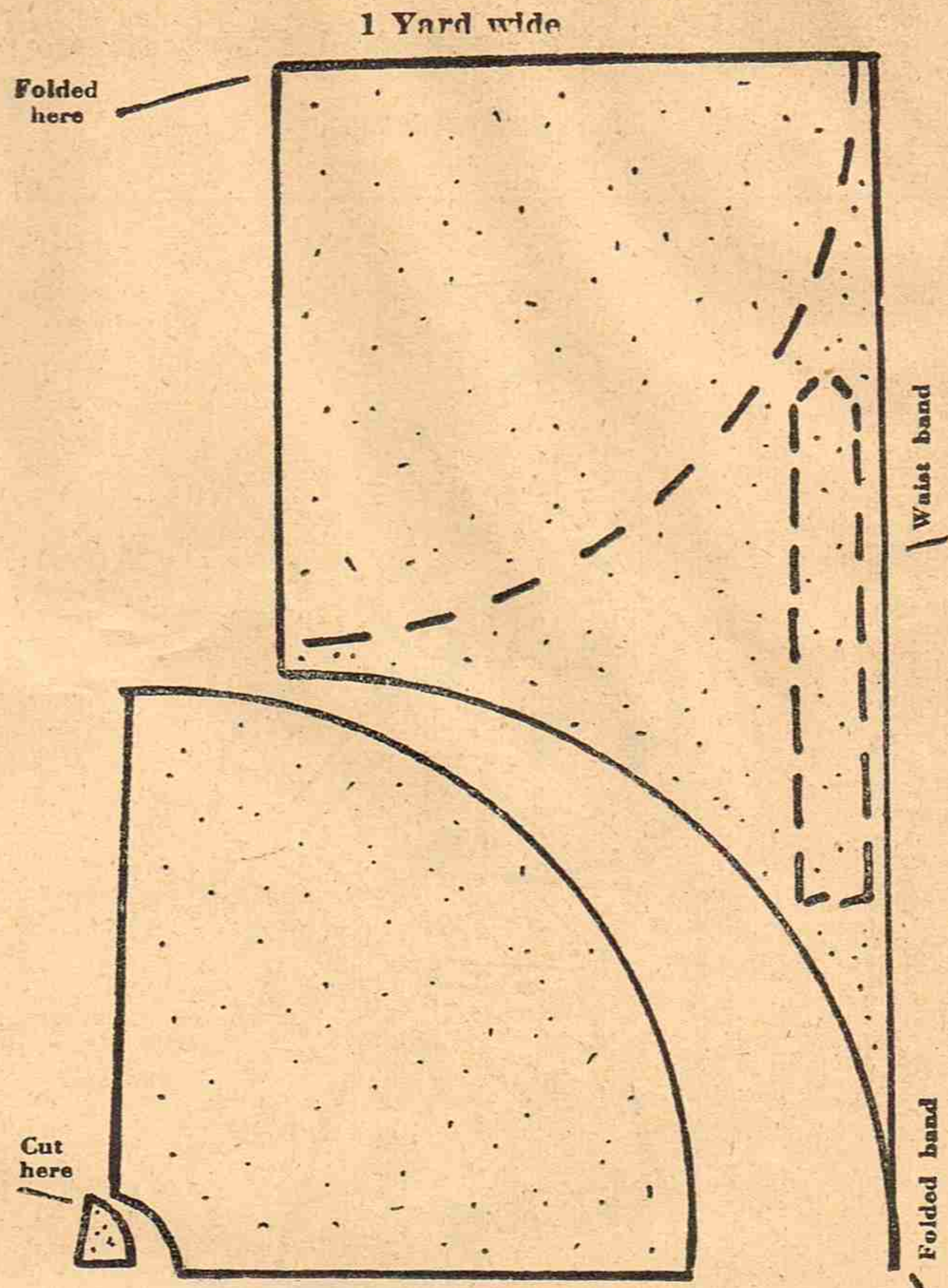


DIAGRAM 1

yards of gracefully swaying skirt, the softly draped dopatta covers the over-prominent midriff and it tends to lend height to the small of stature.

Although Ghagras have been worn on and off in many Indian drawing-rooms they have not been too readily accepted due to the difficulty in making them right. They either turn out too skimpy or too voluminous and soon hang forgotten in the wardrobe. With this circle skirt however you just cannot go wrong. The flare of the skirt comes exactly in accordance with your height.

Here's how you do it. Suppose (for convenience) you are one yard long from waist to toe. Take four lengths, which means four yards. Now take one yard at either end of the material and fold it under, making a double layer of cloth, with the two outer edges facing each other in the centre. Now cut two exact triangles (with curved bases) on each folded quarter of material, and nip off the two top corners as shown in diagram 1. When unfold-

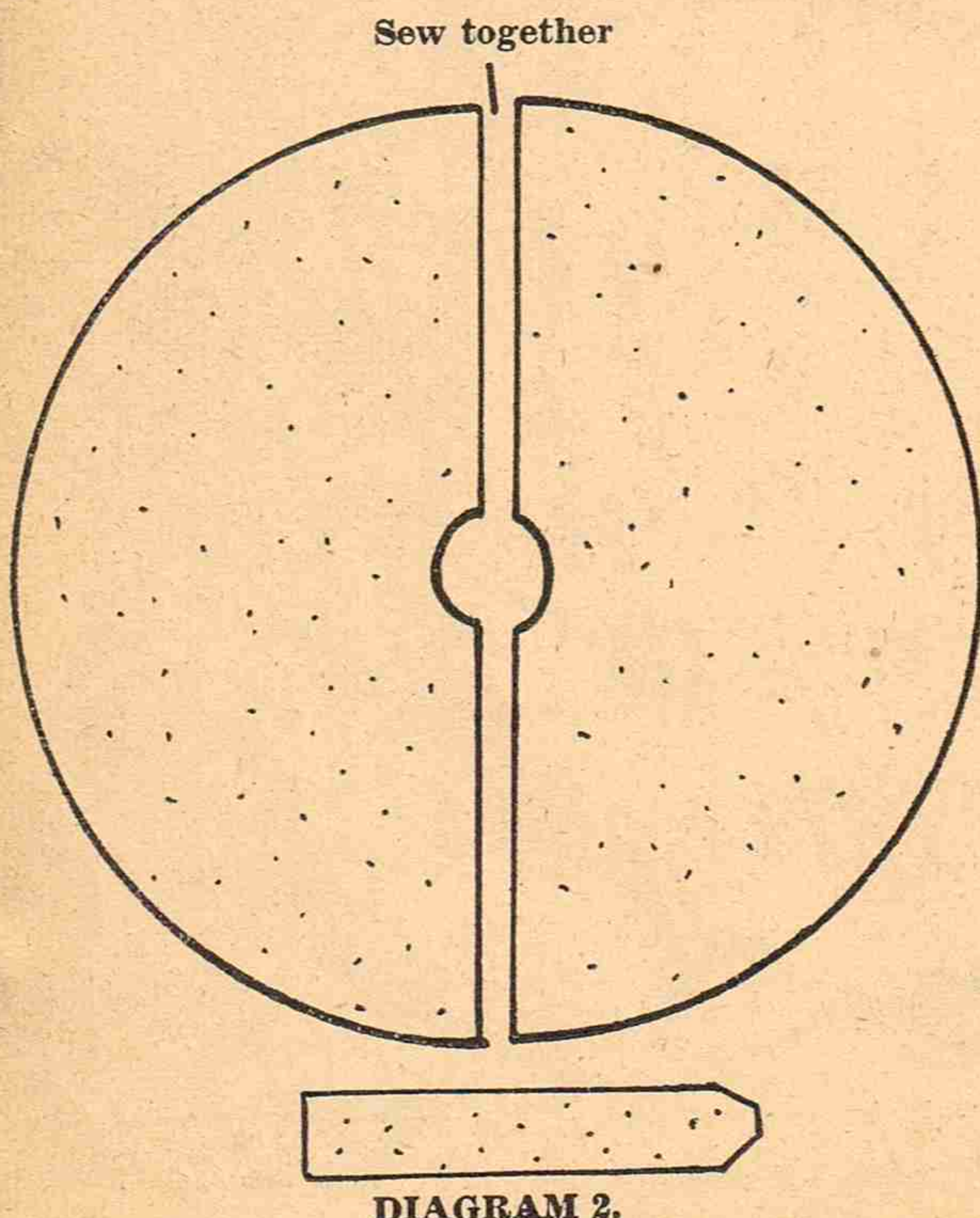
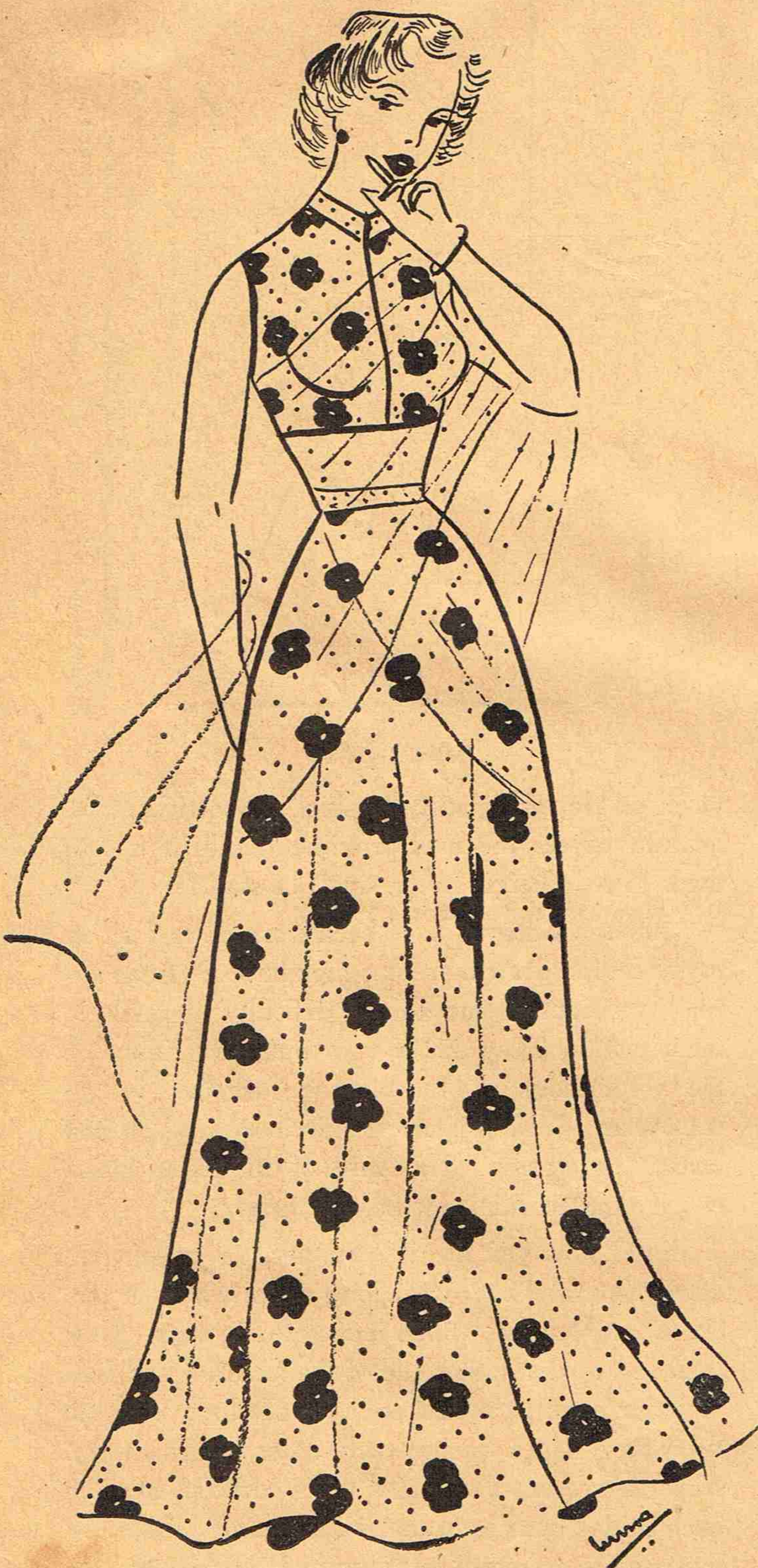


DIAGRAM 2.

Gaily printed pique choli and skirt with a plain light dopatta make cool smart attire for daily wear.



Star studded choli and skirt in a pastel shade, set off with a brilliantly printed dopatta, is fit to grace any occasion.



ed, both the triangles should form two perfect semi-circles, with the inner waist circle in the centre. A belt can be cut out of the remaining material. Sew all the pieces together and you have a lovely skirt with only two seams (diagram 2).

Now that you know how it is done, here are a few such skirts, designed to draw attention even amongst the most richly brocaded and bejewelled throng. The very simplicity of the dress sets it apart. Take this smart model in heavily flowered pique. The over-all pattern is in rich gay colours, on lavish display in the full flared skirt and simple sleeveless, high-necked choli. A delicate dopatta is draped effectively around, with one corner tucked in at the waist on the right, brought round the back to be draped over the left shoulder just like a saree palloo.

The next design consists of a pale lilac taffeta skirt and choli, with a heavily printed chiffon dopatta in purple, white, yellow and black flowers. For a more dressy effect scatter the skirt and choli with tiny silver 'Badla' dots. This will add just enough glitter to the ensemble to qualify it for evening wear. You can choose other pastel shaded cholis and skirts but the print on the dopatta must be heavy and of corresponding colours for the right effect. The best way to do this, is to first choose your dopatta and then find a skirt and choli to match the theme colour. Perhaps you could use two-and-a-half yards of some favourite flowered saree now in disuse due to some stain or tear.

One can go on and on adding endless variations to this dress. For instance one could wear a simple self-coloured choli with a matching dopatta over a vivid flowered skirt. The market is full of blazing prints ideal for such skirts. If you want to turn this into a glamorous evening ensemble, then have the skirt worked in a rich badla or zari design, or wear a delicate tulle skirt embroidered all over in gossamer-fine silk, and wear it over a stiff full taffeta or satin petticoat. Dressed in these circle-skirts-cum-ghagras you are ready to brave the most exclusively clad society.

Yes! Indeed! There are great possibilities for the circle skirt in Indian fashions. They are economical, practical and very, very graceful. What more can one ask for?



A heavily flowered skirt with a simple choli and dopatta make an attractive ensemble and an unusual one.

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PRESENT...

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SAJJAN
and
BHAGWAN**

HALLA GULLA

हल्ला गुल्ला

Produced & Directed by
BHAGWAN

Music **NISSAR**
Orchestra **CHIC CHOCOLATE**

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JAGRITI STUDIOS, CHEMBUR, BOMBAY.

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PHIR BAJE SHEHNAI

Starring CHITRA . CHANDRA SHEKHAR
ANWAR . K.N. SINGH . RASHID KHAN
MURAD . LALITA PAWAR
& RAMESH THAPAR

OUR NEXT

LOAFER

Produced & Directed by
K.B. LALL

Direction
K.B. LALL

Music
CHITRA GUPTA